

Red

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FASHION'S NEW MOOD

70s ROMANCE
SPARKLY SHOES FOR DAY
CASSIS IS THE NEW BLACK

Finding happy

Inside the world
of Yoga Girl
Plus: done a
'moan detox' yet?

Red's talking about...

- Helen McCrory: all hail Mrs Damian Lewis
- Skye Gynell: recipes from fashion's favourite foodie
- At home with Lisa Eldridge

**HELENA
CHRISTENSEN**
ON LOVE,
CHOCOLATE
& CHANGING
THE WORLD

Taboo
Choosing
between
my husband
& another
woman

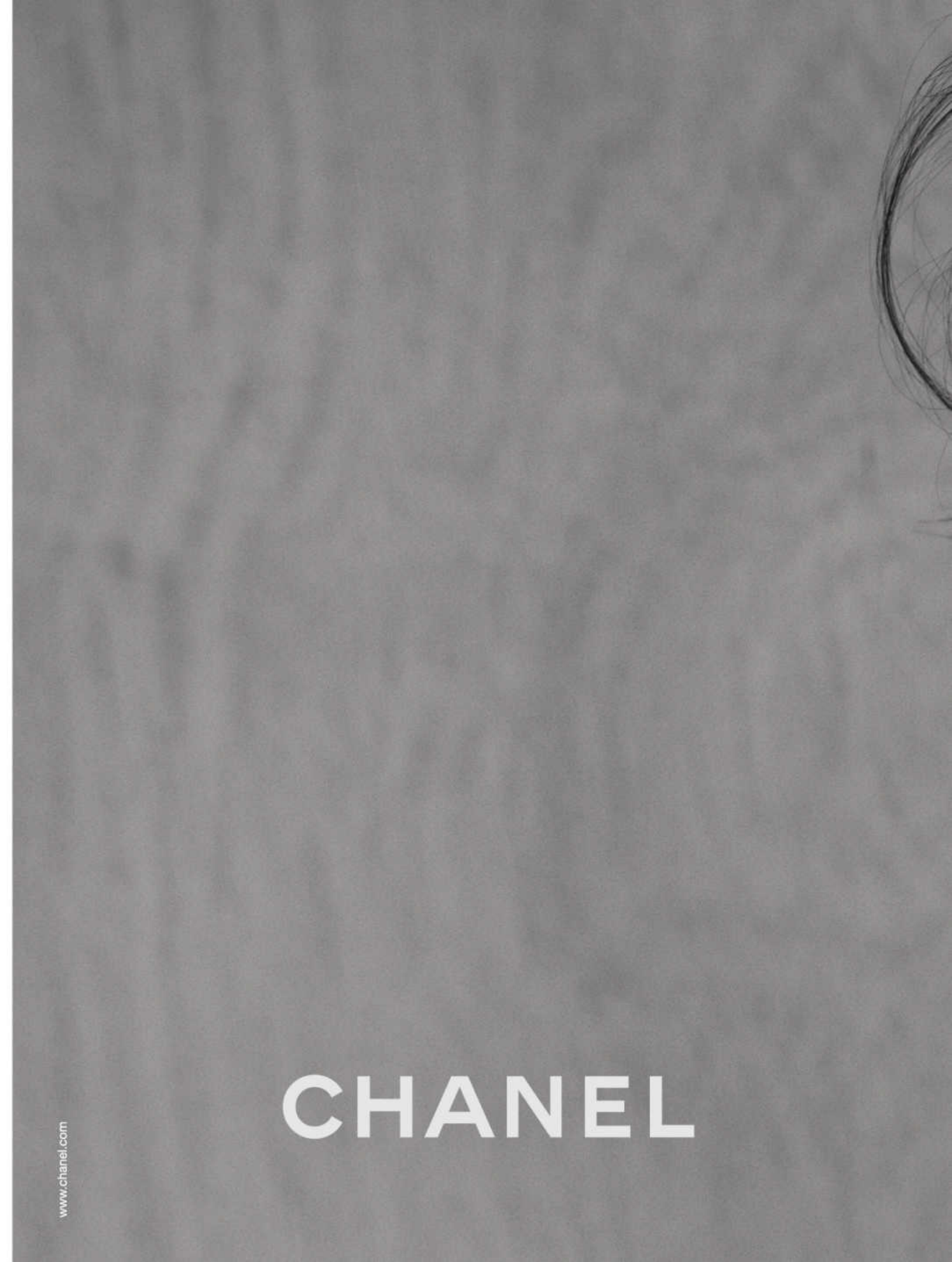
Be a better you

BEAUTY SPECIAL

THICKER, FULLER HAIR (AT HOME)
FINALLY! PERFECT EYELINER
ROSIE GREEN GETS PORE-DEEP
WITH EVA MENDES



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FROM BELOW LEFT: Sarah Bailey with Helena Christensen; the model in Gucci for our shoot; one of Christensen's photographs from her Colombia trip with the UN refugee agency; Gucci A/W 15

THE SUPER WOMEN



The *Red* team and I absolutely loved the first collection of new Gucci creative director Alessandro Michele from the moment we first saw it in Milan – romantic, sensual, with a quirky and inclusive take on beauty (Michele loves complex, intelligent women; indeed, one of his inspirations is Jane Eyre!). What a treat then, to

bring this glorious debut collection to life with this month's cover star Helena Christensen – a true *Red* icon. Thoughtful and busily creative, what really inspires me about Helena is that she uses her fame and power to pursue projects that matter to her – be that working with the United Nations to document displaced persons in Colombia, or a collaboration with an artisan perfumier. Catch up with the adventures of this true Renaissance woman on page 62.

This issue is all about strong women – from Rosie Green's empowering chat about pro-ageing with Eva Mendes (how refreshing; page 154), to Skye Gyngell,

who commands the kitchens at fashionistas' favourite Spring (page 178), to Jude Kelly, artistic director of the Southbank Centre and force majeure behind the WOW festivals (page 70).

Jude was a recipient of a *Red* Woman of the Year award in 2014 and, I am pleased to say, a redoubtable member of this year's judging panel. Her interview with Sarfraz Manzoor this month is timed to celebrate the Big Wedding Weekend on the Southbank, a truly radical initiative dreamt up by the ever-inventive Jude to celebrate love in all its glorious diversity (I was a guest last year and got to share the dance floor, not just with my newlywed friends Emma and Toby, but with 70-odd other happy couples as well – divine!).

And this being the September issue, we have edited the best new-season pieces to put some fizz into your autumn wardrobe. So wherever you are – and I do hope you're managing to squeeze out the last of the summer in style – happy reading!

Sarah Bailey
Editor-in-chief SARAH BAILEY

THIS MONTH I HAVE BEEN:

SPRITZING the new Alaiïa Paris EDP everywhere (a new favourite); **PICNICKING** beside the rainbow-hued Serpentine Pavilion by Selgascano in London's Hyde Park; **SAMPLING** some 'last of the summer wine' glamping at Seven Hills Hideaway in the Brecon Beacons; **WEARING** ankle boots with bare legs, while I can; **TWEETING** @SarahRedMag

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OFFER** on
page 89

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ESTÉE LAUDER



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LONGCHAMP
PARIS





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... for makeovers, mentoring and more with the Red team >>



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THIS MONTH'S COVER

Helena Christensen wears: Dress, £2,870, Gucci. Styling Nicola Rose. Photographed by Max Abadian. Hair Christos Kallaniotis at One Represents. Make-up Liz Pugh at Premier Hair & Makeup. Nails Lucy Tucker at One Represents. Stylist's assistant Chloe Forde. Set design Alun Davies at Factory. Location Big Sky Studios. Recreate Helena's look using Terracotta Joli Teint Beautifying Foundation in Medium, Terracotta Joli Teint Natural Healthy Glow Powder Duo in 03, My Terracotta Bronzing Powder in 03, Khôl Me Kajal in Noir Volcanique, Maxi Lash Waterproof Mascara in Noir, Summer Shadow in White Sand, Ecrin 1 Couleur in Brownie & Clyde and KissKiss Shaping Cream Lip Colour in Golden Girl, all Guerlain. Subscribe to Red to receive the limited-edition subscribers' cover, see page 89 for details.



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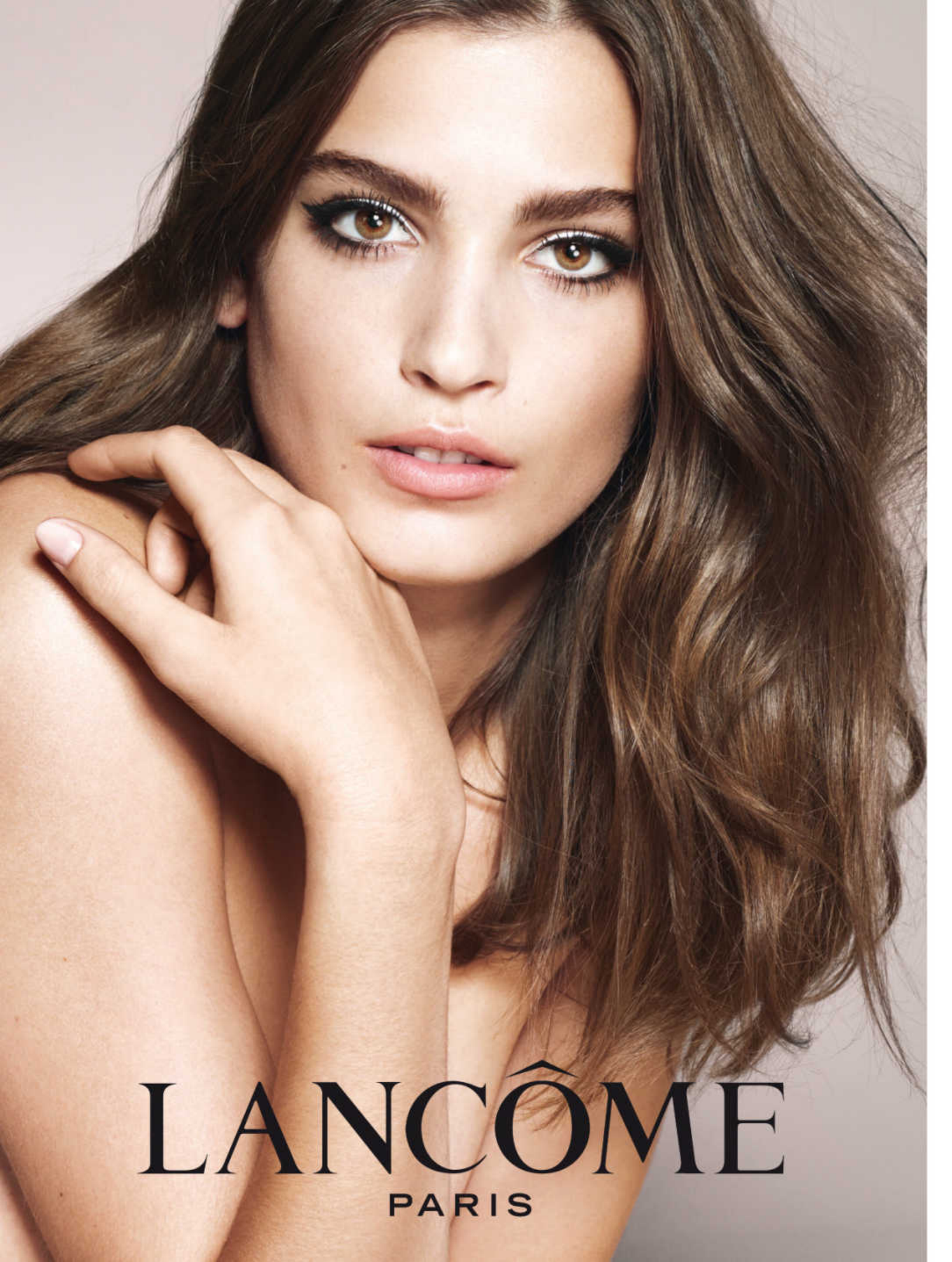


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September 2015

Sarah Hepola

Writes about her relationship with alcohol in *How I fell out of love with drinking* on page 213

BEST THINGS IN LIFE?

- Peanut butter ● Sunshine
- Roller skates ● The serial comma ● Orange cats

MY YOUTUBE SPECIALITY WOULD BE...

Crying in public places.



Jade Parfitt

Shows us how to get supermodel hair in *The smart girl's guide to thicker, fuller hair* on page 166

BEST THINGS IN LIFE?

- My son and boyfriend laughing together ● My baby bump ● Avocado on toast ● Nike trainers
- Taking pictures

MY YOUTUBE SPECIALITY WOULD BE...

Making kids' cakes. I have made robot, octopus and *Minecraft* Creeper cakes.

Decca Aitkenhead

Talks to Robert Peston about love, loss and the financial crisis on page 94

BEST THINGS IN LIFE?

- My two sons ● Middle-aged nostalgia for 1990s nightclubs ● Jamaica
- Rounders matches in Hackney parks ● Being a late adopter (ie finally getting Netflix and seeing what everyone meant about *Breaking Bad*)

MY YOUTUBE SPECIALITY WOULD BE...

Cooking fudge.



Terri White

Shares her love of eyeliner in *Love, liner & me* on page 163

BEST THINGS IN LIFE?

- Sunday mornings in my neighbourhood ● My niece and nephew ● *Law & Order: SVU* ● A well-cooked steak

MY YOUTUBE SPECIALITY WOULD BE...

How to build an eye-watering high beehive.



Sarah Bailey

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LES BEIGES

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CHANEL



SAY IT WRITE IT TWEET IT

If you have any news, views or issues you'd like to see covered, we'd love to hear from you

You, like us, were inspired by the story of war photographer Lynsey Addario, in the July issue



Red love

When *Red* met war photographer and mum-of-one Lynsey Addario, we couldn't wait to share her story with you in *Life through a war photographer's lens* (July) – and your emails and tweets came flooding in. 'I was fascinated to read your article on Lynsey Addario,' wrote Zoe Robertson. 'I'm a female firefighter and currently nine months pregnant. Lynsey's account of being pregnant was the first time someone has put into words the conflict I have felt: being an expectant mother and wanting to protect my baby, along with being a woman who has fought hard to get a career she loves. I can't wait to be a mother, but I hope that returning to my job as a firefighter will make my son proud as well as allowing me to keep doing a job I love. Women like Lynsey are truly inspiring. Thank you.'

THE HOSPITAL ADVISORY LETTER SAID TO BRING SOMETHING ALONG TO READ...

Naturally, *Red* was the choice. Little did I realise how significant this purchase would be. Sitting anxiously awaiting the op, at a high risk of losing the nerves in my lip and chin,

Our mail of the month wins Lancôme beauty treats, worth £105 Revitalise your skin with Lancôme's number-one Advanced Génifique, for radiant-looking skin. Next,

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I flicked through the pages. Emma Young's article, *My year of thinking mindfully* (July), was instantly restorative. Following Emma's advice I searched for the right music tracks – one from my wedding and Ben Howard's *Keep Your Head Up*. Listening to these songs and using the '10-second calm-down technique' really did work to regain my composure. Fortunately, I didn't lose the sensations I had so feared and *Red* really did help me retain my nerve. Thank you so much, I can't really thank you enough. *Asha Heys-Limonard, via email*

@3childrenandit @RosieGreenBQ Just wanted to say how much I LOVE your *Life's Rosie* column in @RedMagDaily. Laugh-out-loud funny, every month. Without fail

@NicoleBarbosaPR The lovely @HadleyFreeman is in my

refresh and illuminate eyes with Lancôme Génifique Yeux Light-Pearl to reduce dark circles and fine lines. This month's prize goes to Zoe Robertson, mentioned in *Red love*.

@RedMagDaily! 'You don't have to be skinny to be gorgeous and being ambitious is cool.' Amen!

@Balavage Really inspired by @RoopaFarooki's article in @RedMagDaily about going from published author to medicine. Worth a read. #inspiringwomen

RED'S AWARDS

MARKS & SPENCER FOOD PORTRAITURE AWARD

2015 (Jonathan Gregson) Pink Lady Food Photographer of the Year Awards 2015

JASMINE SOUNDBITE:

MAGAZINES (Annabel Meggeson) Jasmine Awards 2015 **BEST MONTHLY CONSUMER MAGAZINE JOURNALIST & JOURNALIST OF THE YEAR**

(Annabel Meggeson) Johnson & Johnson Skincare Journalism Awards 2014 **BEST**

JOURNALISM: BEAUTY OR GROOMING (Annabel Meggeson and Rosie Green) **& BEST LAYOUT: BEAUTY OR GROOMING** (Annabel Meggeson and Haley Austin) P&G

Beauty & Grooming Awards 2013 **BEST DIGITAL FRAGRANCE EXPERIENCE** (Annabel Meggeson) The Jasmine Awards 2012 **BEST DESIGNED SITE**

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A black and white photograph featuring Marina Rinaldi in the center, smiling and clapping. She is wearing a dark, belted jacket over a patterned skirt. To her left, a young man with long hair plays a dark electric guitar. To her right, another young man with long hair plays a light-colored electric guitar. In the background, several framed portraits are displayed on a wall, including one of a dog and one of a man. A person is lying on the floor in the foreground, partially obscured.

MARINA RINALDI

women are back

PATRICIA ARQUETTE



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THE MAKE-UP OF MAKE-UP ARTISTS



Shop

Edited by ALEXANDRA LUNT

CANDY CRUSH



Imbued with childhood nostalgia and now the coolest shoe shape of the season, Mary Janes are having a moment. The variations are endless – flats, heels, patents and prints – but it's this sorbet pair from Prada that has stolen our hearts. (We'd quite like the bag too, please.) Prepare for pretty feet. 🍷

Leather bag,
£1,275; **leather**
shoes, £550,
both Prada

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†Based on number of awards received by Olay Total Effects boutique across the globe 2002-2014


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NEW SEASON

WHAT TO WEAR NOW

Prints clash, shoes glitter and your bag is about to get really, really tiny. Welcome to *Red's* new-season styling guide...

Work

Bring your workwear into autumn/winter with a splash of frenetic print

1 Fash CLASH



Silk shirt, £648, Mary Katrantzou

Patent-leather shoes, £200, Gerard Darel

Velvet blazer, £385; **velvet trousers,** £275, both MiH Jeans



Peter Pilotto A/W15



Acetate sunglasses, £220, Marc Jacobs



Wool-mix crepe coat, £3,030, Miu Miu

Ladylike

How to make a printed coat modern? Accent it with grannyish accessories

Leather bag, £325, Jaeger

HIGH-STREET HITS



Brocade jacket, £70, River Island

Tapestry skirt, £38, Topshop



Liberty in fashion

Think print, think Liberty of London. To celebrate the store's 140th birthday, there's an exhibition of its eponymous designs at London's Fashion and Textile Museum – and it's a must-see. *Liberty in Fashion*, October 9th-February 28th, Fashion and Textile Museum; ftmlondon.org #libertyinfashion

Total clash

A patterned maxi from hot new brand Rixo London is all you need to warm up winter



Silk dress, £285, Rixo London

Suede boots, £320, Just Cavalli >



Brooke Shields in *Endless Love* was the inspiration behind the Philosophy A/W 15 show



Philosophy A/W 15



Cotton shirt, £59, Somerset by Alice Temperley at John Lewis



Cotton top, £260, Masscob



Isabel Marant A/W 15



Poly-mix top, £39.50, Twigg for M&S Collection

2 Frill SEEKER

How to rock a new-season ruffle by Red's style director, Oonagh Brennan



I'm a sucker for a ruffle. There is something about a frothy collar on a shirt, a flounce on a hemline or a frilly angelic sleeve that transforms the plainest of clothes into something special.

This season I'm in my element. From Philosophy's antique lace blouses – inspired by Brooke Shields in 1980s classic *Endless Love* – to rock 'n' roll ruffles at Isabel Marant – think Victorian nightie-style dresses hardened with boots – the A/W catwalks were a riot of frills.

Ruffles suggest frivolity and femininity, but wearing them can be

a balancing act to avoid looking like an extra in a costume drama. If you ruffle up top then go simple on the bottom and vice versa. The key is to use ruffles to accent: a choirboy collared shirt with a pair of tailored trousers or a waterfall layered skirt and a classic sweater.

As always the high street has taken inspiration from the catwalk and is doing ruffles brilliantly, allowing you to try the trend without making too much of a financial commitment. From a New Romantics-style shirt at M&S to a starchy high-collared blouse from Somerset by Alice Temperley, there's a ruffle out there for everyone. Trust me, it's time to put a frill on it.

WEAR IT WITH



Crystal and metal ear cuff, £10, Dorothy Perkins

Crystal and metal ear cuff, £8.50, Dorothy Perkins

Rhodium-plated and Swarovski crystal ear cuff, £79, Swarovski



18ct rose gold-plated and cubic zirconia ear cuff, £29, Astrid & Miyu

3 METALLIC MINI BAGS

Time to detox your tote. Keys, phone, cardholder, lipstick – that's about all you can fit into the new tiny It bags. Travel light >>



Leather, £180, YMC

Leather, £750, Jimmy Choo



Leather, £420, Marques Almeida



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I've been the same shade
of red for years, but it's time to
change it up. Hello, Golden Blonde!
Looks so natural, I almost
forgot I was a redhead!

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Christina Hendricks in Nice'n Easy 8G Natural Honey Blonde

*based on 12 months IRI colourants unit sales ending January 2015. ©2015 P&G

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4 Glitter BUG

A high-shine bag with a crisp white shirt, a sparkly heel with rolled-up boyfriend jeans. It's definitely okay to wear glitter for day

Photograph LEO ACKER

Leather bag, £1,435,
Saint Laurent by
Hedi Slimane

**Perspex and
glitter shoes,**
£725, Nicholas
Kirkwood

**Leather and
glitter shoes,**
£525, Miu Miu »



Metal and crystal hair grips. £115 for two, Jennifer Behr at Liberty

Chanel Le Crayon Khol Intense Eye Pencil in Noir, £17

5 WELCOME BACK, MARGOT TENENBAUM, WE'VE MISSED YOU

From Gucci to Chloé, Wes Anderson's 2001 heroine is A/W 15's muse. Think faux furs, retro colour clashes and chunky Mary Janes



Faux-fur coat. £85, Topshop



There's no better geek-chic style icon than Gwyneth Paltrow as Margot Tenenbaum



Acetate glasses. £112, Calvin Klein Platinum



Wool dress. £240, 2nd Day.
Cotton top (worn underneath), £22, John Lewis

Leather bag. £775, REDValentino



Cashmere jumper. £395, ESK



Wool and leather shoes. £99, Boden



Wool-mix hat. £160, Gucci



Leather shoes. £420, Mulberry



Wool skirt. £361, Dorothee Schumacher



Crystal and enamel earrings. £315, Miu Miu



Style tip

Try mustard yellow, textured tan and prim-and-proper accessories. A pop of leopard print makes the ultimate final flourish

Leather bag. £1,175, MaxMara »



"There's more to life than hair but it's a good place to start."



Dry tent? No Dry feet? Not quite Dry shampoo? Absolutely

Knee-deep in festival madness?
Let Miracle Dry Shampoo
keep you looking like
a crowd-surfing goddess.
Dance in the rain? Go for it.
Sleep in a puddle? Why not!
With these little beauties
nothing's off the bill
(except grease).

ROCK 'N' ROLL
HAIR



22ct gold-vermeil necklace, £120, Dinny Hall

6 Hot FUZZ

No longer confined to linings, shearling takes the limelight, making it possible to look cool and feel cosy. Slung over chunky jumpers and jeans, it's the ultimate in laid-back luxe



Fendi AW15



Wool-mix and faux-fur hat, £55, Helene Berman at House of Fraser



Shearling and leather bag, £460, Tory Burch



Wool jumper, £205, DKNY



Denim jeans, £235, MiH Jeans

Stainless steel watch, £229, Michael Kors at Watch Station



Shearling coat, £2,500, Claudie Pierlot



Shearling coat, £1,095, Whistles



Leather shoes, £79, & Other Stories



Shearling bag, £555, Elizabeth & James at Nordstrom

7 FIZZY FLATS

The new glitter pumps are adding some sparkle to our day and keeping us dancing all night long >>



Glitter and leather, £125, Senso



Glitter and leather, £69, Boden



Glitter and leather, £89, Mint Velvet



Faux-leather and crystal, £45, Oasis

Overdone it
this summer?
Turn up the
hair
conditioning

Lazy summer days? Err, no.
Crazy summer days? You betcha.
Give summer hair the kiss of life with
Aussie Beach Mate Collection.
It's beached-out hair's
lifeguard in a bottle
(minus the 6-pack).

DINKY
TRAVEL SIZE



"There's more to life than hair but it's a good place to start."



8 Rethink PINK

The sweetest shade grows up for A/W 15. Forget girly, the new pink is subtle and sophisticated. Wear it top to toe or ease yourself in and try it as an accent to navy, grey and khaki



Wool coat,
£690, RED
Valentino at
Net-A-Porter



Wool skirt,
£595, J Crew



Leather bag,
£1,465, Valentino



Wool-mix coat,
£120, Twigg for
M&S Collection



Leather shoes,
£75, Banana
Republic



Dior A/W15

Prada A/W15



Chloé A/W15

JW Anderson A/W15



Lancôme
Rouge Love
Lipstick in Jolis
Matins, £22



Bobbi Brown
Lip Colour in
Salmon, £20



MAC Lipstick
in Crème
d'Nude, £15.50

18ct white gold, pearl and coral earring, £590, Delfina Delettrez at Matchesfashion.com



Marco de Vincenzo A/W15

9 WINTER SUNNIES

Don't pack them away – sunglasses are a mainstay this season. Team with chunky knits and cosy coats



Acetate and leather,
£295, Loewe



Acetate, £180,
Karen Walker



Acetate, £49,
Les Specs



Acetate, £150, Preen by
Thornton Bregazzi at
Matchesfashion.com

For more new-season trends, visit REDONLINE.CO.UK

"There's more to Aussie than hair."



Aussie Body Wash.
Make yourself a smoothie.
(No blender required.)

Are you a
smoothie-in-the-morning
kind of girl?
Then hop (like a kangaroo)
into the shower with
Aussie Body Wash.
Exotic ingredients.
Fab fragrance.
And skin that feels as
smooth as a bundle
of baby koalas.





Topshop powerhouses
Kate Phelan, Jacqui
Markham and Mary
Homer, opposite, and
models Frances Aaternir
and Elin Amos,
photographed for *Red*

Frances wears: **Viscose shirt**, £38; **poly-mix jumpsuit**, £65; **leather boots**, £68, all Topshop
Elin wears: **Shearling coat**, £595; **leather boots**, £68, both Topshop
Kate wears: **Cotton jacket**, £70; **cotton trousers**, £45, both Topshop.
Other items, her own
Jacqui wears: **Shearling waistcoat**, £595; **polyester blouse**, £42, both Topshop.
Other items, her own
Mary wears: **Wool and shearling coat**, £195; **polyester dress**, £225, both Topshop. Other items, her own

STYLE-SETTERS

The **FIRST LADIES** *of the* **HIGH STREET**

We've been wearing Topshop since our teens – and don't plan on stopping anytime soon. Laura Craik meets the women behind the high-street superbrand »

Photographs LIAMDUKE



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REPAIR &
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Monday morning in Topshop, Oxford Circus, and already it's improbably busy. Faces glide expectantly down the escalators. More faces rise upwards, dangling crisp brown Topshop bags. All of human life is here. It's a broad church whose only entry criteria is that you worship at the altar of fashion. If fashion doesn't interest you, then jog on – perhaps to Nike Town, conveniently placed next door.

I grew up with Topshop. You probably did, too. In those days, growing up with Topshop was only possible if you were lucky enough to live near one. Now, anyone can grow up with Topshop, be they in Uist in the Outer Hebrides or Ukraine. But while the internet has enabled us to buy Moto jeans from anywhere, it can't replicate the visceral pleasure of browsing in store. Even seasoned shoppers swoon at the sharp neon excitement of Topshop Oxford Circus, five-floor flagship to end all flagships; mecca for model scouts looking for the next Cara Delevingne; place of legend where Beyoncé shops after hours and Joan Collins shops disguised by nothing but dark glasses. (I know. I've seen her.) No matter that Collins is 82. Again: Topshop is a broad church. It's also an international one, with outposts in 38 countries including the USA, New Zealand, South Africa, Qatar and Vietnam.

Presiding over this 420-store, billion-pound behemoth are three women for whom the word 'skilled' would be an understatement. 'I'm a bit like a helicopter,' says managing director Mary Homer, who joined Topshop in 1985. 'My prime job is to employ the best experts in their field, and by doing that I've got an easy job. It's such a large business and needs so many different skills and functions, it's making sure it all marries together – and that we stay very much on our path, and don't deviate from what we believe.'

Ask Homer what is at the heart of Topshop and she says 'product' (or clothes and accessories, as the rest of us might put it) without missing a beat. 'It's innovative, experimental and individual. It's trying to do something before someone knows it should happen. It's for the person who loves fashion, is addicted to it, and wants to live in that world. In our office, everyone's a customer as well. That creates a wonderful environment.'

If Homer is the helicopter then Kate Phelan is the pilot, steering Topshop towards a stylish future. Creative director Phelan joined in 2011 from *Vogue*, going part-time in 2013 to allow her to continue as a *Vogue* contributing editor. A British fashion icon, Phelan is revered as much for her personal style (low-key, with a soupçon of Céline) as the style she brought to the pages of *Vogue*, where her fashion stories with photographer Tim Walker were legendary. That she has brought her unique authority (and impeccable taste) to Topshop is an excellent thing.

Could there be a more dreamy job? 'There are times when it's a bit hairy scary,' she laughs. 'I guess what I bring to Topshop is a wealth of knowledge of what fashion is for a woman,' she says, squirming ever so slightly at the question. 'Because of my years in the

KATE PHELAN, CREATIVE DIRECTOR

FIRST JOB:

Working as a shop assistant at Jean Jeanie in Exeter when I was 17.

FIRST BIG FASHION

BREAK: Being offered a job as fashion editor Sarajane Hoare's assistant when I was doing work experience at *Vogue*.

CAREER HIGHLIGHT:

I can't name one, I've loved it all.

CAREER HICCUP: So far, so good!

BEST PIECE OF CAREER ADVICE I'VE

BEEN GIVEN: Seize every opportunity and make it count. Never say no.

No task is insurmountable.

BEST PIECE OF CAREER ADVICE I'D GIVE:

Work hard, throw yourself into every task and give it 100%.

MY PICK OF THE TOPSHOP NEW SEASON:

The Unique fur-lined duffel coat (£650).



fashion industry, I feel I've got a very good understanding of what a woman wants to buy.

'We're very broad at Topshop, from a girl starting her first adventures in fashion at 16 to a woman like myself, who's 51 and still gets excited to see something brilliant.'

A woman's love affair with Topshop might start in her teens; that she is still crushing on it well into her forties (and beyond) is down to Phelan and her team. 'It's important we consider that grown-up, working woman, and what she wants. Maybe she isn't looking for a new idea every Friday. Maybe she's looking for something that's more of a long-term solution to her fashion problems.'

In her ability to see the bigger picture, Phelan has the same sort of savvy world view as Jane Shepherdson, whose tenure as brand director saw annual profits jump from £9 million to £100 million (after 20 years at Topshop, Shepherdson left in 2006; she is now chief executive of Whistles). Like Shepherdson, who was integral to Topshop becoming a key presence at London Fashion Week (as well as showing on the official schedule, its NewGen arm has been supporting emerging British designers since 2002), Phelan understands the nuances of brand perception. 'Having a catwalk show is incredibly important, because Topshop as a brand is hard to define. It doesn't have a heritage check, just the name above the door.'

Working closely alongside Homer and Phelan is Jacqui Markham, Topshop's global design director, who translates »

their ideas into product. Markham joined in 1999, left briefly to work at Asos, then rejoined earlier this year after realising she missed the thrill of bricks and mortar. She likens her job to 'nailing jelly on a wall – everything is constantly moving'. The hardest part, she says, is both anticipating and adapting to customer demand. Daily sales reports ensure she and her 60-strong design team know what people are buying – and what they're not.

A button-through skirt was bought in huge numbers – 'We thought we had it covered, but the demand was such that the suede one sold out in two days.' Flares, on the other hand, sold more slowly. 'It can always surprise you. It's not an exact science. The big thing is timing. It's monitoring the crest of a wave. You don't want to miss a trend, but nor do you want to be too early.'

Early is exactly what Topshop fans will want to be this autumn, when what is arguably its strongest collection to date drops into store. Phelan's favourite piece is 'the bone duffel coat – it's a real classic. I used to have a similar one for school. I'm passionate about the heritage of this country – it's a never-ending source of inspiration'.

As the parent of a 17-year-old daughter (Homer and Markham have teenage daughters, too), Phelan is well placed to track how inspiration blooms among the younger generation. 'Growing up, I wasn't exposed to fashion so had to rely solely on my imagination. My daughter's generation is exposed to so much information – they're on Instagram the whole time. But it's interesting how, because of there being so much information out there, they also want to strive to be individual.'

It's very British, this quest for individualism. Which is possibly why Topshop, that most British of high-street stores (with the exception of M&S) is so perfectly positioned to cater to it. It's also why Topshop has »



JACQUI MARKHAM, GLOBAL DESIGN DIRECTOR

FIRST JOB: With Oasis – I was 23 and started as a designer.

FIRST BIG FASHION BREAK: My graduate collection was featured in *I-D* magazine, alongside Hussein Chalayan.

CAREER HIGHLIGHT: Working with Kate Moss on the first Kate Moss for Topshop collection. Being in a helicopter on an inspiration trip with a style icon was a 'pinch me' moment.

CAREER HICCUP: It's a cliché but hiccups are all part of the learning curve. I have never regretted a career decision as there's always something to be learnt.

BEST PIECE OF CAREER ADVICE I'VE BEEN GIVEN: From my tutor at college: sometimes the best ideas come from happy accidents and that is all part of the ride. Enjoy it!

BEST PIECE OF CAREER ADVICE I'D GIVE: Work collaboratively. It's never one person's vision but a partnership of voices.

MY PICK OF THE TOPSHOP NEW SEASON: One of our amazing shearling coats (£595) – I'm obsessed with coats.

IT'S NEW IN –AND WE WANT IT...



Silk blouse, £125



Marabou feather jacket, £150



Faux-leather shoes, £62



Chiffon dress, £69



Crepe jumpsuit, £85

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age you are.

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Super Restorative Remodelling Serum

Skin slackening? Loss of density?
Age spots? Time changes skin...
New Super Restorative
Remodelling Serum harnesses
the power of narrow-leaf plantain
and organic harungana extracts
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skin is visibly lifted. Skin regains
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one month, are convinced
of its effectiveness**.

*Source: The NPD Group value sales
Jan-Dec 2014. **Consumer test conducted
in the UK on 377 women.



Official online store :
www.clarins.com

CLARINS



MARY HOMER, MANAGING DIRECTOR

FIRST JOB: I was store manager at Jean Jeanie for a year when I was 21.

FIRST BIG FASHION BREAK: Being hired by Topshop in the buying and merchandising department.

CAREER HIGHLIGHT: Launching Topshop in the USA in 2009. We opened our first store in Soho, New York.

BEST PIECE OF CAREER ADVICE I'VE BEEN GIVEN: Conviction, courage and competence are the ingredients for success.

BEST PIECE OF CAREER ADVICE I'D GIVE: Find a career you love as you will be far more successful at something you really enjoy.

MY PICK OF THE TOPSHOP NEW SEASON: The shirt dresses (£68).



such a wide demographic, since the desire to be individual rarely fades with age.

Of course, no one encapsulates this idea better than Kate Moss, Topshop's ultimate poster girl, who has gone from customer to model to capsule-collection designer over 20 years. Many brands have asked Kate Moss to design a clothing collection. That Moss chose Topshop is down to the persuasive powers of Sir Philip Green, chairman of Topshop's parent company, Arcadia. Topshop may have started off in 1964 as a humble store-within-a-store in Sheffield, but since acquiring Topshop in 2002, Green has steered it to the forefront of the British consciousness, ensuring it never rests on its laurels and is always innovating. Both Green and Moss are highly visible faces of the brand, sitting together at Topshop Unique's fashion shows, laughing like drains, in a way that seems brilliantly British.

'Kate Moss is iconic,' says Homer. 'Someone of 15 will find her just as iconic as those of us who grew up with her. You can't say that of many women.'

Ask Homer the typical age of Topshop's customer and she firmly says there's no such thing. 'We get women in their fifties and sixties, some of whom have come back to shop with their teenage children. My daughter raids my wardrobe, but wears it in such a different way. You dress age-appropriately, but there is no age limit. Age doesn't matter any more.' Amen to that. ■

See more of our new-season Topshop picks at REDONLINE.CO.UK

JEWELLERY UPDATE

Natalie Kingham, buying director at Matchesfashion.com, gives us the low-down on three hot jewellery names to know, all available now at matchesfashion.com.



1 JOHN BREVARD

Elegant yet futuristic, you can order one-off pieces based on your date and place of birth.

18ct gold and diamond earrings, £3,000

18ct gold ring, £3,300

3 SILVIA FURMANOVICH

Furmanovich draws inspiration from her travels to create dramatic, unique designs (right).

2 ROSANTICA BY MICHELA PANERO

Great for adding boho glamour to simple outfits (above and below).

Brass, quartz and feather necklace, £438

Labradorite and ruby ring; turquoise and tsavorite ring, £2,185 each

FINE ROMANCE

'Jewellery should brighten and enhance one's beauty, like the right shade of make-up,' says designer Emily Satloff of her Georgian-inspired jewellery line Larkspur & Hawk. These are a few of our favourite pieces...

18ct rose gold, amethyst, diamond and foil earrings (below), £11,000

Rhodium-washed sterling silver, white topaz and foil necklace, £4,700

Gold-washed sterling silver, white topaz and foil earrings, £1,580

18ct gold, citrine, diamond and foil earrings, £6,500

Rhodium-washed sterling silver, blue quartz and foil earrings, £716

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age you are.

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1. Satisfaction test, all skin types formula, 99 women.
2. Source: The NPD Group value sales Jan-Dec 2014.



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CLARINS

WEEKEND STYLE

TOWN & COUNTRY

Look snappy in the city, then debut the season's coolest boots out of town. We've got all your off-duty plans covered

Wool-mix coat,
£159, Marks
& Spencer

**EDITOR'S
PICK**

**Acetate
glasses,**
£230, Dior

**Faux-
leather bag,**
£65, Fiorelli

**Elswick Infinity
bicycle,** £199, Very



**18ct gold-
vermeil ear
cuff,** £38,
Tada & Toy



CITY LIFE

Mix in print with your basics to add zing to your weekend look. A statement coat will breathe new life into denim, while pointed flats will keep things relaxed but polished.



CHILL OUT TO...
the golden sound
of vintage soul
with Leon Bridges'
new album
Coming Home
(£7.99 at Amazon)

Cotton top, £58,
Petit Bateau



From the catwalk

A poppy-red lip
will give weekend
wear a new-season
update in a flash

NARS
Velvet
Matte
Lip
Pencil in
Dragon
Girl, £19

Bella Freud
Loving
Candle, £40
at Liberty



Leather shoes,
£355, Aquazzura



Flowers, from
a selection,
Absolute
Flowers and
Home



**Stainless
steel and
leather
watch,** £195,
Marc by
Marc Jacobs
at Watch
Station



**Denim
jeans,**
£220,
Mother



SPOTLIGHTON... LIVERPOOL
Don't miss the *Jackson Pollock:*
Blind Spots exhibition at Tate
Liverpool, with some works that
have never been seen in the UK.
Until October 18th; tate.org.uk



Wool jumper,
£100, Bimba
Y Lola

Wool hat,
£69, Marc
Cain

**Metal
sunglasses,**
£345, Victoria
Beckham

Leather bag,
£280, LAAEL

**Denim
dungarees,**
£54.95, Gap

**Stainless
steel and
web watch,**
£620,
Gucci

**Rope and leather
dog lead,** £70,
Mungo & Maud

Suede boots,
£179, Maje x
Minnetonka

OUTDOOR PURSUITS

Who knew we needed a pair of moccasin boots in our life? (We do.) Wear them with rolled-up jeans or dungarees, a chunky knit and an oversized parka. The key to cosy cool is all in the layering.



Wool-mix coat,
£399, Boden

Woven bag, £55,
The Jacksons

Hot lip
Soothe chapped
lips and protect
skin from the
elements
with this aloe-
enriched cream

**Aesop Rind
Concentrate
Body Balm,** £25

DOG DAYS

Love dogs but can't commit to owning one full-time? Genius site borrowmydoggy.com hooks you up with owners so you can help with walks, play days, weekends and holidays.

Cotton jumper,
£145, Sandro

For more ideas on weekend
dressing, head to
REDONLINE.CO.UK



Russell Bromley
LOND. CHAS. LONDON

Russell Bromley
LOND. CHAS. LONDON

Russell Bromley

Russell & Bromley

LONDON



The Polly mini satchel
The Chester tassel loafer
www.russellandbromley.co.uk

ICON

FASHION REBEL

With a modelling career spanning decades, the wonderful Daphne Selfe, 86, proves that growing old might be compulsory but growing up is optional

When you're older, rules don't matter any more – you can wear what you like and you can say what you like. There's a great sense of freedom.

I don't know why, but women seem to get stuck in a style rut when they get older. They cut their hair and wear black. I think it's important to continue to be adventurous. I'm a great lover of colour and I never, ever wear beige: when you go grey, beige looks terrible.

As a model [Daphne started in the 1940s and signed to Models 1 at 70 after being rediscovered by Red or Dead], I get to indulge my love of impossible clothes, things that in everyday life would be completely impractical. When I was a child I loved playing dress-up, and I'm still doing it now – but this time it's with amazing couture creations. It's helped me discover what suits me and encouraged me to try new things. Just because you reach a certain age doesn't mean you should lose that sense of fun with your style. I don't want to blend into the background.

I don't follow trends but I have fallen in love with some of the clothes I've worn on the catwalk



Fellow fashion rebel icons (clockwise, from left) Iris Apfel for Kate Spade, Linda Rodin and Joan Didion for Céline



'I think it's important to continue to be adventurous,' says Daphne Selfe

for Chanel and Dior, and I love Etro – the prints are divine. I indulge my love of pattern in vintage shops. I find the clothes are made better, and you can create unique looks to express your personality. I prefer shopping in one-off, smaller places; the experience is much nicer and there's that personal service. I suppose that shows my age!

Saying that, I do have the odd high-street fling. I'm probably the only 86-year-old in H&M. I have one pair of skinny jeans, and I've noticed people wearing culottes and dungarees, which I'm keen to try.

I'm also a great one for buying something and customising it. My mother taught me to make my own clothes – I was brought up in the war, don't forget. We had no money so you made your own out of what you could find – curtains, tablecloths, anything.

My favourite piece I ever made was my first evening dress, a puce slipper-satin skirt with a black lace bodice covered in gold sequins.

As you get older, nobody is going to worry about what you say or do. If you've got an opinion, air it – after all, it's not going to prevent you getting a job. It's important to be curious and, above all, confident. Things don't always work out but be courageous and adaptable. Life is too short. 

The Way We Wore by Daphne Selfe (Macmillan, £16.99)



See Team Red's top 10 iconic women at REDONLINE.CO.UK

DAPHNE'S FOREVER BUYS



Acetate and metal sunglasses, £495, Cutler and Gross



Metal, glass and resin brooch, £337, Chanel



Patent faux-leather bag, £35, Therapy at House of Fraser

Ultimate Blends

HONEY TREASURES

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HONEY AND PROPOLIS

Our Honey Treasures
collection for damaged hair
that feels *strengthened*
and *restored*.



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garnier.co.uk/ultimateblends

An illustration of Dior's iconic Bar Suit



FASHION REVOLUTION

In celebration of a new exhibition, *Dior: The New Look Revolution*, at Christian Dior's former home in Granville, France, a must-read book (below) is filled with iconic imagery and beautiful sketches of the 'New Look' that was to define the future of the fashion house. *Dior: The New Look Revolution* by Florence Muller (Rizzoli, £27.95)

The book is the first to focus on Dior's 'New Look' designs



UPDATE

FASHION NOTEBOOK

FRINGE BENEFITS

Tassels tantalised on the A/W catwalks, swishing from suede bags at Burberry and decorating hemlines at JW Anderson. If you haven't already, it's time to upgrade your accessories with some 1970s fringing.

Invest in a pair of Minnetonka x Maje slouchy moccasin boots (far right) and team with skinny jeans and an oversized knit.

We're also loving the Tod's 'flower bag' (right). Small, fringed and nude, it ticks *all* the new-season boxes.



Patent-leather bag, £885, Tod's

Suede boots, £289, Minnetonka x Maje



Style revival

The queen of effortless dressing, Amanda Wakeley marks 25 years of her eponymous brand with a return to the catwalk at London Fashion Week and a brand-new ad campaign to boot, in collaboration with model-turned-photographer Astrid Muñoz. 

Wool coat, £895; **crepe top**, £295; **wool trousers**, £395, all Amanda Wakeley



#MEETMYBOYFRIEND

Inspired by masculine timepieces, but designed for women, Chanel's new Boy.Friend watch is top of our wish list.

18ct gold watch, £8,100, Chanel

Ultimate Blends

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AND CAMELLIA OILS

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transforms dry, dull hair
into hair that looks
nourished and
with a *lasting*
shine.



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ROSIE GREEN

Bed hopping

Our columnist has a confession... for the best night's sleep, don't share a bed with your husband

ALPHA MALE HAS MAN FLU. He is hot (as in furnace, not as in Jamie Dornan), coughing like a cat beset by multiple fur balls with a side order of TB and more fretful than Ed Balls on election night. His chill means he has requisitioned the entire duvet and has it wrapped around him in the manner of a hermit crab. This is night four, but he's refusing to seek medical help because when I sent him to the docs re frequent peeing he was given an internal examination that necessitated rubber gloves. He's refused to go to the GP at my behest ever since.

This is obviously the nadir of our co-sleeping, but in any case snoozing à deux is not quite the bed of roses it was in your twenties. Back then you'd most probably been tranquilised by a vat of Ernest and Julio and were unlikely to be woken by nocturnal infant intruders.

And despite my extensive collection of interior mags that say you must, without exception, buy a new mattress every decade, we're still sleeping on the one my cousin Tom gave us in the 1990s. Thanks to AM's 16+ stone ('all muscle, Green'), its stuffing is comically uneven in distribution. It does not have springs designed by some engineering whizz, nor has it been toiled over by Welshmen with artisan beards or stuffed with the wool of mountain-grazed lambs.

Our bed frame is similarly decrepit. Occasionally, in the middle of the night, one of the slats snaps and we are both catapulted diagonally downwards. We are now down to about four slats and although I'm no physics genius, even I can work out disaster is imminent.

Beds are meant to be the very font of love, right? Or so my teenage self thought, enraptured by John Donne's description of the 'hallow'd temple'. Funny though, he didn't reference your partner's jolting body shudder (AM and I compete to fall asleep first to avoid such unpleasantness). Nor was there mention of humming. Oh

yes, AM hums contentedly in his sleep, in the manner of Winnie the Pooh enjoying a honey pot. Sweet, you think? Not so much. But I recognise humming is a trivial concern compared to snoring. Fact: my friends S and T record each other with their iPhones to prove the decibels emitted.

But back to the perspiration-sodden sick bed. Desperate, I go to the spare room, which I've never done before. This action feels like it is to marriage what Zayn's leaving is to One Direction (the start of the end). But, oh, it's blissful... I starfish and get a joyous six hours and 41 minutes.

Children are obviously the enemy of peaceful sleeping. Their nocturnal waking habits mean, despite all your Gina Ford-esque principles about the sanctity of the marital bed, you quickly resort to semi-conscious bed hopping. You find yourself actually grateful for sleeping on a trundle bed, five deep with soft toys and the occasional Bratz doll leg.

My friend C talks about climbing into an unoccupied bottom bunk under a child's-size duvet and waking with frostbitten feet and assorted figurines stuck in her hair. T, airline captain, 43, and father of three (and one of those who records snoring), says he's found himself arising from a slumber on the floor, with a rolled-up towel for a pillow and a *Frozen* dressing gown (age four) for cover and thinking, 'Well, actually that wasn't a bad three and a half hours' kip.' (He flies European short haul should you want to avoid his routes.)

Meanwhile, I have returned to the marital bed. Like sprinkling sugar on your Weetabix, or going full-fat in your latte, it's tempting to indulge in short-term pleasure (starfish in the spare room), but you need to be mindful of the long-term consequences (relationship ruin?). So, I've washed the sheets and checked the slats. Now

let me just get to sleep before... 'Hummm.' ■

'Children are obviously the ENEMY of peaceful SLEEPING'



Read more from Rosie at REDONLINE.CO.UK

MOLLY GUNN



Home sweet (rented) home

Admit you don't own and you face puzzlement. But renting is the secret to a life of freedom and contentment, insists Molly Gunn

IF YOU CHECK OUT MY INSTAGRAM FEED, YOU'LL SEE I LIVE IN A RURAL IDYLL, MY BEAUTIFUL WHITE-BOARD COTTAGE SET IN A WILD, EXPANSIVE GARDEN WITH AN ENORMOUS POND. Undeniably,

it has 'wow' factor. When I share pictures of my set-up, Insta-friends admire it and I lap up their compliments.

They assume I own this dream property, this envious lifestyle. And that's because it feels every inch mine – until I give one month's notice. You see, I rent. The house I share with my husband and two preschool kids is not 'ours'.

It's time to confess, because I feel renting has a bad rep.

It's the last middle-class social taboo, but now we accept same-sex couples can marry, women can choose not to have kids and some people prefer being single, surely we can agree renting isn't a dirty word. Rather, it has oodles of plus points.

We in the UK only talk about those who rent in a negative light. Oh, pity them! For they don't own a house. In Europe long-term renting is the done thing. When I lived in Berlin for a year, the landlord was surprised: the norm for leases there is 10 years. Here, it's as if ownership is the only way to be... happy.

But instead of focusing on why renting is 'bad' – no nest egg, high rents, unscrupulous landlords – why don't we consider how debt-free renters are, or what a world of possibility it offers?

I don't even class myself as Generation Rent; I'm the tail end of the generation-who-bought-when-prices-were-cheap. At 23 I waltzed into Halifax and secured a mortgage in half an hour; I was a fashion writer with a well-paid newspaper job. My princely £120k could bag me a two-bedroom flat in London.

It was exciting for about three days, but then the piece of paper that said 'Mortgage in Principle' got forgotten amid general life chaos/fun. A month later I moved to a rented property where I met my future husband, Tom, a neighbour. And why didn't we buy after that? Tom and I have flirted with it – we've put offers in, had mortgages agreed – but never quite committed.

Renting means that as a couple we take risks: would we have made the snap decision to move from London to a sleepy village if we were buying? Some people mull over a decision like that for years; we took a month. If we didn't like it... we'd just move back. It means we've lived in the heart of Shoreditch, on the seafront in Hove, in hip East Berlin and now stunning rural East Sussex. It helps that we work for ourselves, but life flexibility has always been part of our plan. Plus, we'd rather rent somewhere fantastic than buy somewhere not as fantastic.

Yes, I've wanted to put my stamp on a place – pick

out wallpaper or put up bathroom tiles. But we always rent unfurnished so every home is filled with our beautiful things. And if something goes wrong? We call the landlord.

Our beautiful home currently has a for-sale sign outside. Of course, we had first dibs. Could we stretch to it? Probably. But Tom and I are looking at the next place – possibly Brighton, possibly London, or we could act on my long-held plan to move to Ibiza. Another new start sounds exciting to us. And I guess that's the point: new beginnings and experiences are invigorating. Is it a coincidence Tom and I are never bored with each other? Life is not monotonous; it's constantly refreshing. And – a small but powerful point – we are repeatedly downscaling our possessions and this feels freeing.

I don't worry for our kids. My husband lived in different countries growing up and he's pretty well-adjusted. A loving and secure family unit is far more important than owning bricks. And financial security? We're debt-free. I know friends who can't sleep due to hefty mortgages. There are other ways to plan for the future.

So come on. Let's talk about renting in a more positive light. I'll start: I rent my house and I love my life. ■

Molly Gunn is the editor of *selfishmother.com*



'We'd rather RENT somewhere fantastic than BUY somewhere not as FANTASTIC'

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SCENT OF A WOMAN

HELENA CHRISTENSEN WAS ALWAYS THE 'SEXY' SUPER. AT 46, SHE'S A PHOTOGRAPHER, MODEL, MOTHER, BUSINESSWOMAN AND NOW ARTISAN PERFUMER. SARAH BAILEY SPENDS AN ENCHANTING EVENING WITH A WOMAN AT THE HEIGHT OF HER POWERS

Photographs MAX ABADIAN Styling NICOLA ROSE

A night spent in the company of Helena Christensen is, as one might expect, intoxicating. We are in a subterranean dining room at new east London hotspot Blixen for an intimate dinner to celebrate Christensen's first endeavour as artistic director of a boutique fragrance house. The creation, *Dead Of Night* – an intensely earthy and sensual oud perfume – scents the air.

I'm flanked at the dinner table by Christensen, who is wearing the oil-based fragrance in a gleaming gold ampoule against that famous caramel skin of hers, and Christophe Laudamiel, the French perfumer (who looks like a character in a Luc Besson movie) with whom she created it. As pudding is served, a ruinously calorific *crèmeux* that could seduce the most austere into sin, a dainty, supercharged, designer-clad lady – Elizabeth Gaynes, the entrepreneur behind the whole enterprise – lights a little twig of resinous agarwood and flits around the table, wafting it in the air like a shaman in high heels. 'You get the oud from the sap of an agarwood, but only when it has been infected with a fungus,' says Christensen, leaning over. 'I think that medicinal quality is part of its magic.'

It all feels faintly bacchanalian; indeed, I'm starting to wonder where and when the evening might end if Ms Christensen didn't have to shoot the *Red* cover the next day... but before I can articulate said thought, she is on her feet raising a toast to Gaynes (a friend from the New York school run) and Laudamiel (who created scents for Ralph Lauren, Tom Ford and Thierry Mugler, but is now more of an artist, creating 'air sculptures' in galleries and impregnating the pages of art magazines with oddball aromas in cahoots with Heston Blumenthal and suchlike). It's been an extraordinary journey, declares Christensen raising her glass, from the agar fields of Borneo to a drop of exotic oil 'to wear between our boobs'.

I first met Christensen 12 years ago, when I was editing *ELLE* and we collaborated on an exhibition of her imagery – her first solo photography show as it happens – to raise money for the Terrence Higgins Trust. The image I bought that night (of model Frankie Rayder striking a sexily insouciant pose in Christensen's bohemian New York back yard, still sits on my mantelpiece). I've taken an iPhone snap to show its pride of position amidst the Bailey memorabilia and she seems charmed and delighted to see it again. 'Let's email it to Frankie... she'll love it.'

Then as now, to experience Christensen is to encounter an interesting blend of character traits. On one hand »

RED ICON

**Alessandro
Michele's prize
theme at Gucci
A/W 15 was dreamy
boho romance.
Innately feminine,
this is how to wear it**

**Silk cretonne dress,
£2,870, Gucci**



**Unashamedly
retro, Gucci
plumps for past-
era patterns,
pleats and
pussybows**

**Wool coat, £3,260,
silk dress, £1,150,
both Gucci.
18ct gold, pearl
and diamond
earrings, £3,020,
Yvonne Leon at
Browns. Anklet,
Helena's own.
Suede shoes,
£375, Jimmy Choo**

there is the laid-back bohemian lioness (the sort of persona she tends to project in pictures). On the other, there is a super-focused polymath. I sense that creating the perfume appealed to both parts of her personality: the sensualist and the nerd. 'I've always felt my sense of smell has been my strongest sense,' she enthuses. 'It's such an exquisite gift to be able to smell something and be transported in your mind to long-forgotten memories. Maybe you smell pine trees and in the next second you are a seven-year-old child running in your grandparents' back yard in the forest...'

The alchemical magic of creating Dead Of Night (the name inspired by Christensen waking in the wee small hours, 'when there's no sound other than your own breathing') began with the precious oud scent ('woody, earthy, like soil in your hands... also Middle Eastern like incense in a church...').

'We wanted to lift it up,' she explains, 'to add something that would make it less heavy, less potent, with a little bit of sweetness, but not too much.' Christophe Laudamiel would send little bottles to her house to sample (she compares the process to laying down a music track, with the observation that often it's the first, roughest cut that is the best).

'The texture was very important to Helena,' Laudamiel cuts in, 'the feeling of the oil on the skin. Like liquid velvet.' She laughs. 'That can be the name of our third fragrance!'

Fragrance superfans will be excited to learn the pair's second creation, Melt My Heart, is already in the final stages of development. It's an oud perfume again, but thanks to the addition of chocolate and iris bulb, its notes describe the visceral pleasure and pain of love. 'The feeling that your heart is melting into your stomach,' says Christensen. 'It can be a very beautiful thing, but it can also be a very heavy, melancholic thing as well.'

'It is a passion project,' she admits. 'Of course, it would be amazing if we could just have enough of a turnaround to keep creating because we've got so many ideas... and we want to make candles and other body products and, of course, more scents.' But when I ask whether she might be making an in-store appearance while in London (Dead Of Night is stocked exclusively at Harrods), she shoots me one of her best withering glances. Nuh-uh. Not cool.

The story of Helena Christensen is very much that of a woman following her own path. The daughter of a Danish father (a lithographer) and a Peruvian mother (who worked for the Scandinavian airline SAS), she was a teenage beauty queen – representing Denmark in the 1986 Miss Universe, no less – who, if not exactly reluctantly, then certainly with a dose of ambivalence, became one of the most famous models in the world.

Today at 46, looking sexy and tanned, her body almost Amazonian, Christensen appears like a woman at the height of her powers. She is actually very funny and self-deprecating about her teenage self: 'I had a horrible perm, chubby baby cheeks and frosted pink lipstick; I do not know how Peter Lindbergh and Herb Ritts saw through that,' she smiles. But of course, as she will readily acknowledge, history was on her side: 'I came into the business as the big explosion happened.'

And like many of her sisters, the original Supers, she has been empowered by her journey through fashion and photography. Her early sessions with the likes of Irving Penn and Herb Ritts (who shot her for the Pirelli calendar) were quite literally an education, for a young woman who even then had ambitions to be an image-maker herself. 'Oh my God, it's so nostalgic. It was the height of photography really. It made a huge imprint on me. I definitely think of Herb when I do shadow and light, because he was

the master of that.' I love how she describes Ritts using shadow to almost 'clothe the naked body' when doing nude shots, so the girls never felt exposed.

In many ways Christensen's career has been shaped as much by what she has turned down as what she pursued. 'A lot of work didn't feel right in my stomach. I do very strongly and intuitively feel things and that has been very helpful,' she says. 'You really need to have a strong sense of yourself, what you can commit to and what you're capable of and what will make you happy. It's tumultuous, especially in your twenties when you're thrown into the business. It's very tense and it gets very hectic.'

And did the stakes rise when she became a mother? (Her son Mingus by her ex-partner, actor Norman Reedus, is now 15.) 'Oh yeah. Time-wise I've turned down a lot. It's very important for me to be with my family for special occasions – birthdays, holidays – I just turn it down and don't even think about it twice. I can see why my agents were a little frustrated with me at certain points.'

Clearly, what turns her on is the pursuit of her own personal, creative projects – often conceived on a deliberately small scale – whether that be her current adventure in artisan perfume; the clothing and jewellery line she has with Danish designer Camilla Stærk, ready to roll pending a simpatico backer; or documenting the global refugee crisis through photography in her role as a UN ambassador (please do read her heart-breaking and beautiful blog on displaced persons in Colombia at Redonline.co.uk).

Her current day job, which I guess affords her the fame and resources to do all this, is split 50/50 between modelling and photography assignments. The week before we meet, she has squeezed in three extraordinary shoots (the rough edits of which she scrolls through »

“ You really need to have a STRONG SENSE of yourself... what you're CAPABLE of and what will make you HAPPY ”

enthusiastically on her iPhone). One, for *Vs.* magazine, is a painterly study of artist Rachel Feinstein (a friend, who she more or less email-stalked to get her to agree to be shot). In another, for *Reserved* magazine, she photographed Brooke Shields at a private US airport, persuading 30 soldiers, who happened to be en route to North Carolina, into her shots and her photographic narrative. 'It was one of those opportunities when I would've never forgiven myself if we did not get them, or at least ask them,' she explains. 'We all experience it, when you see something and you don't catch it on film or camera, it's such a deep frustration. At the end of that day I was on such a high, it was like somebody had spiked my drink. I went home and I was like, "I got it! I got it! I got it with those guys."' "

Casting such a Renaissance woman as the cover star for *Red's* September issue was an easy choice to make; made even more appropriate as the pictures you see here showcase exclusively the debut collection of the new wunderkind creative director Alessandro Michele at Gucci – who seduced and disarmed the fashion community in equal measure by bringing romance, softness and quirky eccentricity to his first, vintage-infused runway collection for A/W 15. In many ways it was the most significant show of the season and certainly the most talked about. And naturally Christensen fits it perfectly.

A model of quirky, bohemian personal style, she's been an avid vintage shopper since her teens: 'I would deliberately wear a long ballgown to school with sneakers. And I would go to this vintage men's store and buy the long underwear and big old men's pants and just belt them really tight or have them hanging. I would say that is still one of my favourite outfits to wear – a men's suit, but maybe in a smaller size...'

When I share a quote of Alessandro Michele's (who, just to put you in the frame, sent guys down his latest men's runway in pussybow blouses) – 'I love the idea that a dress has a memory' – Christensen empathises so vigorously with the sentiment that she is convinced the designer is actually quoting her. 'That's what I mean about why I love vintage clothes. You might find a beautiful chiffon dress from the 1920s and it comes with memories, from a young woman, who was in love, many, many years ago. Basically, when you find that dress, you get to wear all her love and her memories, all the beauty of her. That makes sense. These clothes have that feeling.'

I should report that on the night of the Blixen dinner Helena wears a lovely long, boho dress by Needle & Thread, a small British label I had not >>

“
I love VINTAGE clothes.
You might find a dress
from the 1920s and it
comes with MEMORIES,
from a young woman,
who was in LOVE...
”

RED ICON

**Gucci shows
us how to do
drama for day
– a diaphanous
dress and
mannish loafers**

**Tulle dress,
£2,050; leather
shoes, £410,
both Gucci.
Anklet, as before**





FROM LEFT: Helena Christensen with Linda Evangelista at the John Galliano show in Paris, 1997; with son Mingus in 2013; and with boyfriend Paul Banks

previously heard of. And as much as she looks her true bohemian-goddess self in it (as the *Daily Mail* et al will remark the next day), the truth is she wore it to support a friend ('My boyfriend's mother's friend's daughter,' she grins). It's a typical move.

She is fiercely attentive to family matters. Indeed, when we meet after the *Red* shoot to continue our interview (now in the snug at Chiltern Firehouse, which, with its doilies and twee little touches, amuses her so much that she asks a waiter to take a photo of us sitting in it), she is not ready to continue with the questions until she has an update on my nephew's graduation, which I had attended that day.

Christensen's own family base remains in New York, where she lives with Mingus and her boyfriend of seven years Paul Banks, the lead singer in the rock group Interpol. 'Relationships are the hardest and most beautiful thing, besides having a child, but they go hand in hand, in the sense that you need to nurture both,' she says, musing on the subject of love and its necessary imperfections. 'At this point, I'm not saying that I found the perfect person with no mistakes, because that would be really odd: to put two people together and think that it's going to last forever... I think it's weirder if you stay together than if you part. And it's the hardest thing, it's such a hard thing to maintain a relationship, but when it works it's brilliant,' she beams. 'It's wonderful.'

She still has powerful ties to Denmark, home to her parents and beloved 98-year-old grandma, Letty, with whom she talks on the phone every three days for 45 minutes. Although, there are times when she can't quite take her darkly Scandinavian sense of humour. 'Her hair is very important to her and I buy her these products from America that give volume. I'll come with huge bottles and she'll be like, "First of all, I don't have the strength to push the button... and second, why so much? I'm going to be dead soon." And I'm like, "No, Grandma, you are not."'



Drenched in print is the only way to go
Mohair jacket, £1,620, mohair trousers, £805, both Gucci.
Shoes, as before

She cares passionately about the neglect of society's elderly. 'I want to make the situation for old people so much more tolerable. Even in first-world countries there are horrible conditions. It makes me so sad, because old people are geniuses. They know so much. I want to see if there's any way that once a week a school class can go and visit an old-age home and they learn from each other and share. I just feel that my grandma is the most important treasure.' All I can say is, watch this space...

Our time together is coming to a close and Billie Holiday singing Cole Porter's *Night And Day* floats over the sound system. 'One of my favourite songs – so, so beautiful. My absolute most favourite version is U2's. I remember working with Peter Lindbergh in Morocco for three days in the desert shooting, he had a ghetto blaster and we played *Night And Day*, super-loud on repeat. Good memories,' she smiles.

As we move to gather up our things, I tell her something one of my art-director colleagues always says when scrolling through photos of Christensen – that she looks like she lies around in bed eating chocolate all day. She gives a little hoot with laughter. 'Oh, that would be so lovely! I mean, I don't physically do it, but it seems very suitable for me. It fits me very well.'

Of course: chocolate in bed, liquid velvet... that's Helena Christensen's 'Blue Steel' look.

Put in front of the lens, and that's what you get. Put her behind the lens and she just might change the world. 🍫

Read Helena Christensen's 'Super' life highlights at
REDONLINE.CO.UK

Hair: Christos Kallanotis at One Represents, using Kiehl's. Make-up: Liz Pugh at Premier Hair & Makeup, using Chanel A/W 2015 and Chanel Body Excellence. Nails: Lucy Tucker at One Represents, using Dior Vernis Fall Look. Stylist's assistant: Chloe Forde. Set design: Alun Davies at Factory Props, assistant: Lukas Novotny, Furniture: Béton Brut. Seamstress: Astrid Schulz at Chapman Burrell. Location: Big Sky Studios. Helena Christensen is represented by Unsigned. Additional photographs: Rex Features, Getty Images

JIMMY CHOO



THE ORIGINAL FRAGRANCE

A mass wedding is just one of the events Jude Kelly (centre) has masterminded since becoming artistic director of the Southbank Centre. Read these couples' stories at Redonline.co.uk



ALL YOU NEED is LOVE

She runs Britain's largest arts complex, founded a global festival to celebrate women and arranged for 70 couples to get hitched in a mass wedding. Sarfraz Manzoor meets Jude Kelly, heroine for our times »

Photographs SUKIDHANDA



There is much to celebrate about Jude Kelly. She is the artistic director of the Southbank Centre – the country’s largest arts complex – and was recently voted one of the most powerful women in Britain. Then there’s her journey from modest Liverpool upbringing to the heights of the arts establishment. But perhaps the most admirable thing about Jude Kelly is that she gets any work done at all. Her office, with its huge windows affording views of the Thames, the Hungerford and Golden Jubilee Bridges and the riverside café in front of the Royal Festival Hall, seems perfectly designed for work-distracting people-watching.

‘I don’t view it as a distraction,’ she insists. ‘Seeing all those humans passing by is a marvellous way of thinking about the connection between art and people.’

This beautiful view was the location for a particularly intimate interaction between that audience and the Southbank last year, when 70 couples (several of whom are reunited here for *Red*) took part in a mass wedding and reception. It was one of the highlights of the Festival of Love, a summer-long festival that is Kelly’s brainchild.

THE FESTIVAL WAS INSPIRED, KELLY EXPLAINS, BY TWO EVENTS IN 2013: the death of Nelson Mandela, whose statue stands near the Royal Festival Hall – in particular, says Kelly, ‘his ability to talk about love unabashed’ – and the legalisation of same-sex marriage. Kelly’s daughter is gay and got married last year. Attending that wedding led Kelly to reflect on the institution.

While no longer married herself (she is separated from writer Michael Bird, with whom she has two children), she is fascinated by those who want to make such a pledge. ‘I don’t think people have to get married but I do think it is interesting when people say, “I want a no-holds-barred commitment,”’ she says. ‘There were some who were getting married in front of their grandchildren and others who were really young – hardly 21 – and you just want good things for them. ‘This is an amazing place,’ Kelly says of the Southbank, ‘and this is an incredibly romantic site because of the river and the history, and we have an amazing organ, so there is nothing wrong with using it for ritual.’

It may seem a touch unlikely – the head of a leading arts organisation acting as a wedding planner (many of the couples were able to thank her personally on their big day) – but Jude Kelly OBE confounds expectations on many levels.

I had expected to find her intimidating; in profiles the words ‘powerhouse’ and ‘formidable’ kept cropping up and, possibly for lazily latent sexist reasons, I assumed she would be annoyingly loud and overbearing. In fact, Kelly, who is 61 with streaky blonde hair and an accent that gently hints at her Liverpool childhood, is soft-spoken and thoughtful. A fierce advocate for the causes she believes in, she’s happier talking about the achievements of others.

A few minutes late for our meeting, she’d spent the day with Michelle Obama (‘fantastic’ and ‘the real thing – she’s a star’). Kelly had accompanied the US first lady to a predominantly Muslim girls’ school where Obama had talked to pupils. ‘She was saying that you come from

families that may not have much money but that is going to be your asset and your expertise,’ Kelly tells me, ‘so if you become a leader you will know what that feels like.’

It isn’t a surprise Kelly was so taken with Obama’s message. She was born in Liverpool in 1954, the second of four daughters. Her mother had been a secretary and her father in RAF Bomber Command before he joined the civil service, starting at the very bottom.

Would the young Kelly have passed any kind of ‘poshness test’, the concept recently identified by the Social Mobility and Child Poverty Commission as a barrier to top jobs? ‘Oh no, not at all!’ she says. ‘My father is one of 10, from a second-generation Irish family, classic working class, and my mum was second-generation German immigrants.’

Kelly’s parents raised her to believe there was no ceiling on what she could achieve. She was a teenager in 1960s Liverpool when – thanks to The Beatles – the city thought it was

the most important in the world. ‘I didn’t know enough about the rest of the world to know there were limitations.’

She did know, however, that she wanted to be a director. Her first memories are of creating stories with other children, rehearsing them in the garden and then charging neighbours to see them. She credits one particular teacher – Bill Pobjoy, who also taught John Lennon – for encouraging her passion for the theatre. He let her run her own drama group and Kelly later went on to study drama at Birmingham University, then got her first job as an artistic director in Portsmouth before moving to London’s Battersea Arts Centre, the West Yorkshire Playhouse and, since 2005, the Southbank Centre.

Kelly’s less conventional route – no public school or Oxbridge for her – continues to shape her views on the »



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importance of access and opportunity for all. 'I was the first generation in my family to go to university,' she says. 'I didn't have any networks to get where I have got – I didn't know such things existed. The old boys' and girls' network still exists today but I am drawn to those who don't have any advantages and connections.'

She is zealous about ensuring that art reaches as many as possible and, in the 10 years she's been artistic director, visitor numbers have risen hugely – almost nine million people interacted in some way with the Southbank last year.

THE WOMEN OF THE WORLD (WOW) FESTIVAL, WHICH KELLY STARTED IN 2011, has reignited national attention on March 8th's International Women's Day, with big-name speakers including Salma Hayek, Malala Yousafzai, Annie Lennox and Caitlin Moran. But Kelly is just as happy chairing discussions in smaller rooms (such as a domestic-violence panel, where her duties included ensuring a supply of tissues), as she is introducing the festival's president, the Duchess of Cornwall.

At the time of WOW's launch in 2011, she said, 'I wanted to do it because if culture is the expression of who we are, and if women's stories are tiny on that landscape, you're continuing the idea that women don't really play a role in the world. And that's bad for everybody.'

Now, she's cautiously positive. 'I can't remember in my lifetime so many conversations right across the world that are drawing attention to the bewildering idea that this group of people are less than that group of people.'

Indeed, WOW is now a global force. Kelly is just back from WOW Harlem, and WOW Pakistan is scheduled for next year – but 'the woman I wanted to run it has been assassinated'. A stark reminder of the challenges feminism still faces.

Kelly says violence against women and the question of who takes responsibility for caring in the domestic sphere are the biggest issues facing women. For those who doubt a cultural festival can make a real difference to that, she tells the story of a Muslim girl from east London who was molested on the street aged 15 and advised not to 'make a fuss' because of the embarrassment for her family. But after attending WOW she was determined to get a prosecution, and now wants to join the police.

In the past Kelly has talked about how Britain has a 'complicated attitude to women in power', but surely things are improving? 'It is a question of the number and the consistency,' she says. 'We now have a Parliament that is almost a third women, which is progress, but in terms of women in high office at a consistent level, that is still territory to be sorted out.'



FROM LEFT: Kelly with Caitlin Moran and Lena Dunham, who launched her 2014 book *Not That Kind Of Girl* at the Southbank Centre's Royal Festival Hall; with 2011 WOW acts Gemma Cairney, Annie Lennox, Paloma Faith et al

Since I became a father to a girl, I tell her, I am much more sensitive to issues of gender. I want my daughter Laila, four, to grow up in a world where the fact

she is a girl in no way impacts on her life prospects. That said, it isn't exactly easy being a man these days, either – the old rules seem outdated and we aren't quite sure what the new rules are. 'Men are as trapped as women by the way society defines male and female roles,' Kelly agrees.

Has she ever encountered prejudice during her career on account of her gender? 'I have never had a situation where someone has made it clear they wouldn't appoint me to a position because I am a woman,' she says, choosing her words carefully. 'But women of my generation have had to be very persuasive in terms of reassuring people we can absolutely do the job and that we are not a risk.'

That reassurance is aided, she argues, by role models. When pressed on who inspires her she names The Everyday Sexism Project founder Laura Bates, FGM campaigner Nimco Ali and International Monetary Fund head Christine Lagarde, but there are many who would include Kelly herself in that list. Does she agree?

'I'm told I'm a role model by others – if you are a woman in high office and you are visible then people look at you and what you stand up for – but,' she adds with a laugh, 'I'm not sure I'm a good role model for work-life balance.'

Kelly arrives at her office at 8am most mornings and she can be on site till past 11pm. Even after 10 years she evidently relishes her work. 'It is a bit like a relationship: if you are still passionately in love with someone then every day is still interesting and full of challenges.'

Looking ahead, what is most exciting her is a festival next year devoted to examining the nature of power.

I have one final question: what separated her from other girls in Liverpool who didn't end up as successful or as powerful? Kelly pauses and then says, 'Self-belief is critical – the more you assume you are entitled to have it, the more a version of entitlement grows within you.' She pauses again and then adds, 'But if you have privilege – and now I have privilege – you have to remember that someone got you it and use that privilege well.'

Festival of Love at the Southbank Centre, until August 31st; southbankcentre.co.uk

See our Festival of Love picks and Jude Kelly's life lessons at REDONLINE.CO.UK

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ARE YOU vlogging YET?

Earning a stellar salary by becoming an online star doesn't have to be the preserve of teenagers, discovers Nicole Mowbray

Photograph AMY SLOAN

Last summer, with an extended family holiday on the horizon, I turned to my 13-year-old step-niece and asked what books she was downloading for the trip. Instantly she produced her iPad and showed me the list she'd made after watching vlogger Sasha Alsberg, a 17-year-old American student who reviews books on her own YouTube channel, *abookutopia*. While it hadn't occurred to me – at the princely age of 35 – to watch a video for a book recommendation, Alsberg is the first port of call for over 10 million young bookworms.

But it got me thinking. In the 10 years since YouTube began (one billion visitors a month and counting), it's changed not only the way we watch videos but, thanks to the rise of the vlogger, how we inform our lives, even challenging perceptions of celebrity. It's a brave new world because vlogging requires only a video camera or mobile phone, a computer and an internet connection.

Vlogs are as diverse as the people making them: reviews of beauty products, 'how to' tutorial videos, or as esoteric as the 'unboxing' phenomenon. Rumour has it one 'unboxer' (who has garnered more than seven billion views just by videoing her fingers unwrapping the packaging of children's toys at home so people can see what's included) made over \$5m (£3.16m) last year from page views.

YouTube is notoriously secretive about how much vloggers make per click, but reports suggest advertising revenue is around \$2 (£1.27) per 1,000 views, half of which goes to the site, half to the vlogger.

Zoella, real name Zoe Sugg, is the British 25-year-old who's made an industry out of advising her fans on topics from fashion to emotional wellbeing. Her musings are estimated to have netted her millions. She's rumoured to



Fancy starting your own vlog? All you need is a video camera and an internet connection

earn upwards of £20,000 a month from advertising alone and has a highly lucrative two-book deal with Penguin.

The point is, while vlogging might seem like the ultimate empowering – or narcissistic, depending on your view – enterprise, increasingly, there's money to be made from it.

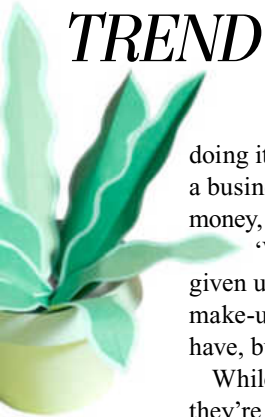
And it doesn't have to be the preserve of teens. Dig deeper and there's an older generation turning YouTube into a viable source of income, often by sharing advice, from parenting to fitness tips.

Carly Rowena, 29, is *the* personal trainer to watch online. Her fitness videos and food diary have had almost eight million views. Carly says she's been paid to feature products, though insists she only endorses those she's loved. She considers vlogging as much her job as clients she sees in person. It's easy to see the appeal. Work whenever and wherever you choose, fitting family schedules around it.

Sisters Sam and Nicola Chapman – aged 37 and 34 – are behind vlog Pixiwoo, which offers make-up tutorials and celebrity 'get the look' features. 'We started vlogging seven years ago when I was eight and a half months' pregnant,' Sam explains. 'I'd stopped working [both sisters are make-up artists] as I was too big, and when a friend asked me how to do a smoky eye, I filmed it and put it on YouTube. And that's how it began.'

Now Pixiwoo has nearly two million subscribers aged 13 to 65 and over 231 million views. 'It was only after >>

“
There is a huge
GAP in women
VLOGGING aged
30 and over...
do it BEFORE
other people do
”



doing it for about 18 months I realised it could become a business,' says Sam. 'You don't just go from zero to money, it takes a long time and you have to be consistent.'

'We both have children, and doing Pixiwoo has given us a huge amount of freedom. We're both still make-up artists, and we work harder than we ever have, but we can stop for the day whenever we want.'

While the sisters are coy about figures, there's no doubt they're commercially successful. In 2011, they released their own make-up brush range, Real Techniques. 'It's the number-one-selling brush range in the UK, and the fastest growing in the US,' Sam says. 'Our online popularity meant we were approached by a huge manufacturer. That wouldn't have happened if we weren't vlogging.'

THE KEY TO LUCRATIVE VLOGGING LIES IN THE WORLD OF ADVERTISING AND PRODUCT PLACEMENT

– being paid to feature a product. In America it's claimed big beauty vloggers can make \$5m (£3.16m) a year, earning \$10,000 (£6,320) to \$15,000 (£9,480) per endorsement.

Popular vloggers in the UK are said to earn around £4,000 for mentioning a specific product.

Ruth Crilly, 34, started posting on her A Model Recommends vlog five years ago. Her beauty advice has had over 18 million views and her vlog has replaced modelling as her full-time occupation.

'It's only recently big brands have started to see the value in what vloggers do,' she says. 'There is a huge gap in women vlogging aged 30 and over, partly because, at the moment, viewing figures are relatively low compared to those who appeal to teens. Rather than being put off by that, vloggers should get in there and do it before other people do.'

AN AREA OF HUGE GROWTH IS MOTHERHOOD, requiring no specialist expertise apart from the obvious. Over a million UK mums – and counting – are active users of YouTube.

Novelist Giovanna Fletcher, 30, is a new mummy vlogger. She has posted a video diary on YouTube once a week since September, sharing her son Buzz's adventures, and her experiences as the mother of a one-year-old.

'As a mum, you spend most of your time with a baby and talk is limited,' says Fletcher, who's married to Tom of boyband McBusted. 'Vlogging gives me an opportunity to have a conversation... It enabled me to find myself again.' Vlogging for less than a year, Fletcher's posts have already amassed 100,000 followers and five million views.

Siobhan Freegard, co-founder of Netmums, is developing a YouTube channel called Channel Mum, which aims to mentor 100 vloggers and launch them over the next six months. 'When I had a baby I didn't take to it too well,' says Freegard. 'I found it shocking to go from being a career girl to being an isolated mum.'

She says 60% of mums don't live near their families or have an extended support network. 'Mums have a need to belong and to share their issues. We covered

these topics on Netmums and video is just an evolution of the way we tell stories.'

Freegard says her light-bulb moment came when she was having coffee with a mum 15 years her junior (Freegard is 47). Freegard googled a recipe. The younger woman went straight to a video. 'Until then, I'd assumed YouTube was just for kids,' she says, 'but there's really been a sea change in one generation.'

Vlogging stardom can be elusive, however. 'There is no secret recipe to being a successful social talent,' says Dominic Smales, MD of Gleam Futures, which represents leading vloggers. 'You just have to have an x-factor and be relatable to broad, international audiences.' There is, however, he says, a 'huge opportunity' for people over 30.

Ruth Crilly adds, 'It's not easy to become established. You have to put in the effort on social media. Lots of people make beautiful content and don't put any effort into promoting it.'

I don't have time to share the goings-on in my life with my boyfriend, let alone any followers, so I struggle to imagine vlogging as a serious outlet for me. But having seen what these women have achieved, it's certainly opened my eyes. Watch this screen.

Take a look inside beauty-vlog star Lisa Eldridge's home on page 190

See which YouTube channels the Red team are watching at REDONLINE.CO.UK



Vlog stars (clockwise, from top) Sam and Nicola Chapman, Ruth Crilly and Carly Rowena

HOW TO MAKE A GOOD VLOG

by SIOBHAN FREEGARD, founder, Channel Mum

- Be comfortable being yourself in front of the camera. If you're thinking, 'Oh God, where's my script?', it's not going to look natural.
- Give it a message and don't waffle. Vlogs with an ongoing message from week to week work well.
- Give yourself a USP. Do something others aren't, or do it in a different way.
- Learn to edit and publicise what you're doing on other social-media channels.
- Post regularly and choose a day. People like to know when your post is coming.

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THE NEW
HELEN MIRREN?

All hail
QUEEN MCCRORY

With a Critics' Circle Award and a role as Elizabeth I hitting our screens, Helen McCrory is becoming one of Britain's most revered actresses. Jude Rogers meets the woman stepping out of Damian Lewis' shadow and conquering the world

Photographs DAVID GUBERT Styling NICOLA ROSE

One of Britain's greatest actresses has had a north London restaurant open up, just for her, this afternoon. We order stuffed mackerel, and spend an hour and a half debating life, work and the world. Someone else comes in a little later, and asks to eat – a reticent, quiet man in a peaked cap, who sits in the background (more on him later). The staff don't seem to mind; they're too busy beaming at the award-winning colossus in front of me – hilarious, weary and as open as a barn door.

'It's terrible when your own subject has to google herself to know when the fuck she worked,' laughs McCrory. Not that we have to any more. For years, that dark-eyed, sultry face and oh-so seductive voice have been familiar, but not the name, and then slowly... oh yes, that was her as Cherie Blair in *The Queen*. Glamorous MP Clair Dowar in Sam Mendes' Bond film, *Skyfall*. Wearing a fabulous gothy wig to play Narcissa Malfoy in *Harry Potter*. Awards were showering upon her performances like hailstorms, at the same time as she was being mum to two young children, her daughter Manon, eight, and her son Gulliver, seven. Oh, and then there's her husband to account for: red-haired *Homeland* sex bomb Damian Lewis. Oh. Yes. *Him*.

But forget about Lewis: it's McCrory time now. Leading BBC Two's huge hit gangster drama *Peaky Blinders*, commanding Sky's big-budget series *Penny Dreadful*, and winning the hugely prestigious Critics' Circle Theatre Award for »



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her staggering National Theatre turn as Medea – the vengeful enchantress of Greek myth who slays her children – the 46-year-old Londoner is Britain's new young Helen Mirren or Judi Dench, period.

Not that it's gone to her head. On her new film, *Bill*, a wildly funny kids' movie from the *Horrible Histories* stable, in which she plays a warty Elizabeth I: 'They thought I'd turn my nose up at being asked. I was delighted!' On her research: 'Trying to make the cameraman laugh was the extent of my research.' On her costume: 'I had so much fun in the dressing-up cupboard, the pockmarked face with the big rotten teeth: they even did a bald wig underneath!'

Today, a hat hides McCrory's messy chocolate-brown curls, a shirt is thrown over her dress, and an extraordinary pair of neon rainbow trainers couch her feet. Her fish arrives, and she is playfulness personified.

'I'm so un-grown-up I won't eat the skin. What if I choke on a bone?' She leans dramatically into my tape recorder. 'This is the first interview in which I performed the Heimlich manoeuvre, and it was Helen McCrory's last. Reader, I killed her.'

BORN IN 1968 TO TWO WORKING-CLASS PARENTS WHO HAD MADE BETTER LIVES FOR THEMSELVES

– Scottish dad Iain became a diplomat, Welsh mum Anne, a physiotherapist – McCrory had a 'very happy childhood' living in Tanzania, Norway, Paris and Wales. 'It suited me,' she says, warmly. 'It's very common for diplomatic brats to end up as actors. It's to do with adapting to places very quickly, and realising you can have a lot of different selves... enjoying arriving somewhere without any history, apart from whatever you say.'

McCrory grew up without vanity, which comes from her mother, she says. She remembers her 'throwing cocktail parties in East Africa in silver batik kaftans, beehives, dark kohl and long cigarettes, but in the morning she'd get up to go and give polio jabs, without any make-up on. I knew this was very important'.

McCrory was a bit of a rebel, too. 'I wasn't the girl who fell for the pretty-pretty boys at 16,' she smiles, slyly.

Her acting career began not with a bang, but a whimper, as Goldilocks' alter ego in a Swansea school play ('I was humming behind her, because it was in Welsh – and I couldn't speak any bloody Welsh!'). Later, she'd fall in love with scripts, and with words. 'I like stories, I like information, I like listening to people... I really like knowing

'I wasn't someone who necessarily WANTED to be a MUM. Even in my thirties, it didn't occupy my MIND'

what makes them tick, and performing in front of an audience. I like that communication.'

She graduated from London's Drama Centre in 1993, her talent so obvious that the plum jobs came early (*The Fragile Heart*, *Trial & Retribution*). By 1995, she had won a BAFTA for playing a young single mother in Welsh drama *Streetlife*, and a Most Promising Newcomer Shakespeare Globe Award for her turn as Lady Macbeth.

She spent the next decade quietly building a body of extraordinary work, and then one small play, *Five Gold Rings* at London's Almeida Theatre, changed her life forever. Performing opposite her was Damian Lewis. A year later, they started dating; a year later McCrory was pregnant with their daughter. And then 14 months after Manon was born, son Gulliver came along. 'I wasn't

someone who necessarily wanted to be a mum,' she says now, candidly. 'Even in my early thirties, I enjoyed my work so much, it didn't occupy my mind.'

But having children with Lewis made perfect sense, she agrees. Whenever he's mentioned, there's a spark in her eyes. Finding herself pregnant, she beams, »



McCrory with husband Damian Lewis at the 2014 Evening Standard Theatre Awards in London

RED WOMAN

was 'a delightful surprise', and discovering she enjoyed looking after children another 'delightful surprise'.

Motherhood, it seems, was also an enormous change. 'I loved how my fast single days were suddenly much slower ones... It now took 45 minutes to walk to our gate from the bloody front door.' She's talking about the speed limitations of toddlers, she points out. 'Not that we live on a country estate or anything!'

Home is north London's Tufnell Park, where the family takes part in lots locally. They shop at their local butchers and fishmongers and McCrory gets the kids to make Christmas cards every year for the Tube staff and the binmen. Lewis mucks in too, even fronting a safe-cycling campaign a few years back for the local paper.

This is amazing when you think how famous Lewis is. But this is recent fame, McCrory reminds us, with *Homeland* only beginning in 2011. 'And by that time, we'd both been working 25 years! It's important to us to be part of the community, though.' McCrory continues, 'Having a mum that worked for the NHS made me understand the importance of feeling connected to people around you.'

So you're sanguine about fame? 'Oh God, yes.' But be honest, has fame ever turned your head? Those curls shake a fierce no. 'Never. The more people I meet that are incredibly famous, the less the fame of them is of any interest to me whatsoever.' She's met those 'incredibly famous' people, too, including *Homeland* fan President Obama at the White House in 2013, when she and Lewis famously took selfies in the presidential loo. 'God yes,' laughs McCrory. 'Lots of it can be fun, but nine times out of 10, fame's a pain in the arse. It basically means you're trying to leave a restaurant and photographers are in front of your bloody car.'

Not that she minds ordinary people being nice and approaching her. She was chatting to someone on the Tube the other day about her nail varnish still being wet. 'And as I stood up to go, she said, "By the way, I'm a huge fan of *Peaky Blinders*." And that's lovely. But everything else about fame, we keep our heads down. We get left alone.'

AT HOME, MCCRORY AND LEWIS KEEP AN INDEPENDENCE FROM EACH OTHER AS ACTORS.

They don't pore over each other's scripts. 'We're both pretty instinctive about what we want to do. We'd be more likely to talk about how taking a role would work with the children.' This involves embarking upon – McCrory breathes this phrase saucily – 'unsexy diary planning'. A nanny helps sometimes, but not always. For instance, Lewis will be filming in LA this summer, and McCrory's off, being Mum instead of acting. 'Basically I just throw a lot of fresh flowers everywhere, open wine, put on music and put our books out, and that's home.'

Are the kids interested in you being actors? Another shake of the head. 'They're so uninterested!' Then again,



CLOCKWISE, FROM LEFT: McCrory starring in *Medea* at the National Theatre, 2014; with Michael Sheen in *The Queen*, 2006; in *Skyfall*, 2012



Bill is the first thing they've seen her in, and she thinks they enjoyed it. 'But I think I'm so different in it, that it's not really Mummy. They weren't traumatised, anyway. They didn't say, "You look a bit funny with black teeth!"'

It's working, though, these days, that really excites McCrory. Starring in *Medea* at the National Theatre last year was 'a fantastic experience', and playing a mobster matriarch in *Peaky Blinders* 'is a riot'.

She thinks things are getting better for women in the industry, too, albeit slowly. 'We have more female producers in big positions and more female writers. *Medea* sold out in two days, so now they know women in leads can make money.'

'But I don't think it's: "Hooray, the battle's won." I remember watching Damian in this American thing a few years ago, alongside him was this actress...' She racks her brain, unable to remember her name. Then delivers what follows completely without jealousy. 'I can't remember why, but I was laughing, saying, "Why are you sleeping with your daughter in this scene?"' 'But that Hollywood older man, younger woman thing, I think even that's changing. People are realising everything isn't about titillation. And if you want to be titillated, there's hardcore stuff out there that gets to the point quicker anyway.'

Lewis recently said in an interview, she's the woman in charge at home. 'Well, I hope there's no other woman in charge at home! That would be a terrible shock!' And with that she looks across the restaurant to the reticent, quiet man who entered the restaurant after her, who has finished his lunch, and is now approaching our table. The peaked cap hides copper-red curls, green eyes and a handsomeness that has beamed off our TVs for years. Oh. Yes. *Him*.

'Well, babs, am I in charge at home?' McCrory asks Lewis, who smiles and nods shyly. Then she kisses him on the cheek and he disappears into the late-afternoon sun. He leaves his wife in the restaurant, basking in the limelight.

If anyone deserves to be out of the background, centre-stage, it's her.  *Bill* is in cinemas in August

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CHOOSING BETWEEN MY *HUSBAND...* AND ANOTHER *WOMAN*

In love, what matters more, the person or their gender? One anonymous writer had to ask herself that very question – when she fell for a friend



IT WAS HER FRECKLES I NOTICED FIRST – HUNDREDS OF THEM SPECKLING A HAPPY FACE, framed by unkempt auburn hair. There was something carefree about Ursula*, and she always seemed to be amused by whatever was going on around her.

The other mums at the school gates seemed glum and serious by comparison – myself included – but Ursula looked as if she was having fun in life. I liked her from our first meeting, and hoped we might become friends.

‘Pleased to meet you,’ she said, with a wide smile. She offered me a handshake then a hug, after someone introduced us at the school gates. ‘Our daughters are in the same class,’ Ursula said. ‘I’m Lily’s mum. She’s the one with ballet ambitions and two left feet! Come round for a coffee tomorrow after we’ve dropped them off?’

I remember Ursula smelled fabulous, and looked elegant and bohemian in her printed skirt and green trench coat. She seemed about my age – 35 – and although she wasn’t confident, exactly, there was something warm and welcoming about her, and she drew people to her.

By contrast, I was more conservative and diffident. I’d given up my job as a solicitor to raise our three children, and my life centred on my family. I didn’t have Ursula’s exuberance, which is perhaps why I felt so taken by her.

No one is more shocked than me that within six months of meeting, Ursula and I were having an affair. Two married mothers, quite content with our lives, having a passionate same-sex relationship. How did that happen?

It started as simple friendship. Ursula told me about her work as a freelance jewellery designer, and taught me to bake bread. I confided in her about the breakdown I’d had at university, and reminisced about life as a busy solicitor.

LOOKING BACK, I WONDER HOW HAPPY MY MARRIAGE REALLY WAS, given that I was so easily seduced away from it. If I loved Jack as much as I had the day I married him, when we were both 25 and working in the same office as newly qualified solicitors, would I have put our family in jeopardy in the way I did?

I still don’t know the answer to that question. But I do know that as Ursula and I spent more time together – morning lattes, long lunches, walks with our dogs, a sneaky cinema matinee (Ursula couldn’t believe I’d never seen *It’s A Wonderful Life*, so insisted on taking me to a special Christmas screening) – the most remarkable and unexpected feelings blossomed between us.

Our friendship was always open and candid. We shared our problems: her father’s terrible dementia, my daughter »

struggling to cope at school. Ursula's marriage, like mine, was contented, she said, but her life lacked excitement.

We met most days for an hour or two, usually over lunchtime. With her I felt listened to and understood, and as if the focus of my life was, for a moment, back on me, instead of on my children or my husband. I felt invigorated by our conversations, and by our close friendship.

We were walking the dogs (Ursula's Border terrier, my Dogs Trust mongrel) one morning in the woods, six months after we met, when we stopped for a breather at the top of a hill. Ursula reached out, took my face in her hands and kissed me on the lips.

I WAS SURPRISED: BY THE FACT THAT THE KISS HAD HAPPENED, BUT MORE BY THE FACT I'D WELCOMED IT.

When Ursula eventually pulled away from me, I pulled her back and we kissed again. Then we just stared at each other. 'Oh gawd!' Ursula said, smiling. 'I think we might be in deep water, Mrs M!' (her nickname for me). I paused. 'What's happening?' I asked. 'Damned if I know!' Ursula replied, grabbing my hand and leading me down the hill.

Things might have become awkward, but they didn't. We met the following day and admitted our feelings for each other went beyond friendship.

Then we kissed again. I went home feeling confused and guilty. That night, while preparing the kids' tea and exchanging chitchat with Jack about his day, I felt like I was just going through the motions. My mind was on Ursula.

When we met the following day, she said she was in love with me, and asked how I felt. I was less sure of my feelings, I said, but I definitely had feelings. Again, we kissed. Again, I savoured it.

But always, hand in hand with the exhilaration of falling in love with Ursula, came the crushing guilt of what I was doing to my husband and children. I found it suffocating.

As the months passed, Ursula and I became increasingly tactile when we were alone: we hugged, we kissed, we caressed. About six months into our relationship, it became sexual. I admit I felt very nervous, even reluctant, about taking that step, but Ursula took the lead. It felt so alien, after all those years of boyfriends and 10 years of marriage, to be intimate with a woman. But then, in a moment, it didn't: I was with Ursula, who just happened to be a woman. Looking back, our relationship was more about emotional intimacy than about any great physical passion, but sometimes the lines blurred.

The guilt began to engulf me. I couldn't balance what was happening in my head, couldn't reconcile the joy of loving Ursula with my responsibilities as a mother and wife. I told Ursula how I felt. I loved her, but I was betraying everyone else I held dear in my life. 'I understand,' she said, 'because I feel exactly the same way.'

Things with Jack were difficult. This handsome, funny, clever, resourceful man I had married in the full confidence of 'forever' seemed increasingly like a stranger to me, and it was all my fault. I don't think Jack ever suspected what was going on, but we both knew our marriage was drifting.

When our seven-year-old daughter, Meg, was diagnosed with dyslexia and dyspraxia (a developmental coordination disorder) in spring last year, it all changed. Meg was facing some serious challenges in her young life, and I needed to be there to help her every step of the way.

I glanced at Jack's face in the consulting room as the paediatrician broke the news of Meg's diagnosis, and saw such worry in it. I felt a surge of love for him, and for the beautiful, vulnerable little family we'd made, and disgust with myself for the deceit I was perpetrating on all of them.

I didn't sleep a wink that night or eat the entire weekend, and when Ursula and I met that Monday to walk the dogs, I burst into tears. 'I can't do this any more,' I stuttered. I told her about Meg's diagnosis. Ursula hugged me tight and said she loved me, but understood she had to let me go.

And so our year-long affair ended. I decided I had to tell Jack everything if I was to try to rid myself of all the guilt and give us any chance of going forward together.

When I did, he was incredulous.

There were tears and recriminations, and he moved in with his parents.

We told the children he had to help his mummy and daddy at their house for a while.

Two months later, Jack moved back in. Meanwhile, Ursula and

I had no contact. A for-sale sign went up at her house, and a month later she and her family moved out. I heard they'd moved to London; all I knew for sure was that it was for the best that my wonderful friend and lover was gone.

I miss her so much, though, and secretly treasure the silver and jade necklace she made me when we first met. I don't wear it, of course, but it's safe in my jewellery box. Though even admitting that stirs up the guilt again.

Jack and I have been to counselling over the past year and we're trying to rebuild a marriage that, despite everything, I believe in. He is angry and hurt, at pains to understand why I had an affair and, especially, with a woman. For my part, at the age of 39, I'm having to learn to like myself again, but the truth is, I struggle with that every day. I am focused on my family and committed to my husband and my children, but sometimes I wonder if I know myself at all... Maybe my affair with Ursula was a moment of madness. Jack has asked me countless times if I'm a lesbian. I tell him I'm not: the way I see it, I fell in love with someone who was spirited and funny, brave and fascinating, and she happened to be a woman.

He struggles with that concept but, like me, he wants to make our marriage work. We are committed to that, and each other, and so I have some hope for our future. ■

'Hand in hand with the EXHILARATION of falling in love with Ursula came the GUILT of what I was doing to my husband'

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Robert Peston
with his wife
Siân Busby
in 2006

‘WILL I HAVE A RELATIONSHIP AGAIN? I THINK IT’S POSSIBLE’

As the BBC’s business editor, Robert Peston was accused of starting the recession. But when his wife died in 2012, he faced his own personal crisis. He tells Decca Aitkenhead about surviving loneliness and starting to feel ‘bloody lucky’ again

Photographs CAMERON McNEE

For a man whose job is to talk about economics, Robert Peston attracts a remarkable level of interest in matters that have little to do with the nation’s finances. The mere sound of his voice provokes letters to the BBC, his hairstyle has its own Twitter account, and on the morning we meet he has just received a tweet of a particularly surreal and unsavoury nature. ‘There’s a troll on Twitter who is constantly saying sort of pretty horrid things, and mostly I just ignore it. But today I think he crossed a line. His tweet was: ‘What would your dead wife think about >>

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your corrupt relationship with the banks?”

Seeing my eyes widen, he shrugs it off briskly with an expression somewhere between a grimace and a smile. ‘I think if you’ve chosen to enter public life, you just have to take for granted that there are quite a lot of people on Twitter who are either not very nice or just slightly unhinged. And you just have to take the rough with the smooth.’

Since Peston entered public life almost a decade ago there has been a great deal of rough with the smooth. In 2006 he became the BBC’s business editor, and the following year his wife was diagnosed with lung cancer. Two months later he broke the story of the run on Northern Rock. The scoop alerted the world to the coming financial crisis, but in the eyes of his critics actually helped cause the crash, and made Peston a household name more or less overnight. The intensity of our sudden fascination with the reporter came as quite a shock. When paparazzi photographed him popping out to his local shop in north London, ‘That was the moment when I thought, fuck, this is weird.’

As his celebrity grew, his life was imploding. His wife, the writer Siân Busby, was enduring five years of gruelling treatment, and Peston battled desperately to support her in private while covering the global financial crisis on our TV screens every night. Even the family’s closest friends remained unaware of how seriously ill Busby was, until her tragic death in 2012, aged 51. Now a single father to their two sons, 18 and 25, and the BBC’s economics editor, he is slowly trying to make sense of his personal grief, his public fame and his future.

Given all that he has been through, it’s easy to forget that what first made him famous was his voice – his ‘slightly eccentric way of talking’, as he puts it – not least because in real life he sounds perfectly normal. ‘Well, it’s nice of you to say that,’ he grins. ‘But something plainly happens on air.’ His distinctive delivery style – ‘strangled diction’, in one newspaper’s words – was never deliberately contrived. Having always been a newspaper journalist, he simply had no broadcast experience. ‘And the BBC convinced themselves I was



“
People just did not want to know the BAD NEWS, and they BLAMED me for talking Britain and the world DOWN
”

the finished article after only about 10 days of training, which was just bollocks.’ Some viewers liked his style but, he admits, ‘I’m a sort of Marmite character, and some people hated it.’ Enough of them complained for the BBC to send Peston off to a speech therapist. He gives no impression of having been offended or unnerved. ‘But basically,’ he laughs, ‘nothing much changed.’

The Northern Rock scoop diverted attention away from his presentational style. ‘But quite a lot of people,’ he goes on cheerfully, ‘then started to hate me for

something different. Lots of people just did not want to know the bad news, and they basically blamed me for talking Britain and the world down. I know this sounds amazing in retrospect, but they blamed me for the recession. Which was mad!’ he marvels. ‘I mean it was just mad. People went crazy.’

The madness did not last long, and Peston’s coverage of the crash quickly secured his reputation as the country’s pre-eminent financial commentator. The economic crisis also saved him on a more personal level. ‘I know this sounds mad,’ he recalls, ‘but the crash also came along at an incredibly useful time, because when you have the person you love as ill as that, you have no capacity to do anything social. My life became basically family and work. And therefore I was bloody lucky that the work was unbelievably interesting. It was fantastic to have a story that was engrossing, because what was really important for Siân was that we didn’t become maudlin. Siân’s attitude was always that we had to get on with life. We never thought she was going to die. Because you can’t have a happy life if you think the person you love is going to die.’

The couple never once had ‘the “After I’m dead” conversation’, so when she died he was ‘in pretty terrible shock for quite a long time’. His friends were, too, and the memory of the clumsy insensitivity of some still makes him wince. ‘It’s not that I don’t have a lot of close men friends. But a lot of the things that men said to me after Siân died were just stupid. Things like, “Give it a few months, the pain will ease and you can move on” >>

and get a new girlfriend” kind of thing. “You’ll get over it” sort of stuff. I mean, of course there are stupid and insensitive women as well as stupid and insensitive men, but very few women said that. Most of my closest friends have tended to be women, and I’ve always found women just easier to talk to about this kind of stuff. Most women said, “How can I help? What do you need?” Lots of really useful, practical stuff. When you’re in total shock, what you mostly want is symbols that people care; a couple of my friends cooked for us, and I thought that was the nicest, warmest gesture I could have imagined. The great thing about people cooking for you is: a) it’s useful, and b) it’s just a manifestation of love.’

One of the lowest points came two months after Busby’s death, when burglars stole her engagement and wedding rings. Peston made a public appeal, but they were never returned. The dark loneliness, he says, has been shattering. ‘The truth is, grief is a terrible, terrible, terrible thing. It’s taken me a fuck of a long time to develop strategies to try not to feel lonely. Finding things you like doing, seeing friends. For quite a long time I couldn’t do those things, because I’d lost the ability to do those things, and so you have to reacquire it.’

He doesn’t want to say much about his sons, because ‘they both hate being written about’. The elder is his stepson from his wife’s first marriage, ‘but I make no distinction, I think of them both as my sons’. The younger sat his A-levels this summer, so Peston is now confronting the prospect of an empty nest, and admits, ‘That is scary, yes. I’m not being naive about this, because it is a huge change, and I’m trying to fill my life up with exciting things. Have I put in place things that mean that as and when it happens it won’t still be a shock and difficult? No, not completely. But am I going into it with my eyes open? Yeah.’

As he speaks he swings his legs up on a chair. I suspect the relaxed ease with which he can now talk like this about himself has a lot to do with the grief counsellor he still sees, who is ‘absolutely brilliant, and has been fantastically helpful’.

Warm, funny, quick to laugh and more self-deprecating than his on-screen confidence might suggest, it’s not hard to see why at 55 he has acquired the status of the thinking woman’s sex symbol. He wasn’t famous last time he was single, so I ask if that makes the experience rather different.

‘Er, yes,’ he smiles. ‘You don’t think about joining Tinder.’ Lots of female fans do write to him, he says looking somewhat embarrassed, but he politely declines



CLOCKWISE, FROM TOP: Peston with Boris Johnson in 2006; at work in 2008; with Sky News reporter Sophy Ridge and Harriet Harman MP at this year’s *The Spectator* summer party



Most of my
CLOSEST friends
have tended to be
WOMEN, and I’ve
always found women
just EASIER to talk to

“ their invitations to meet. ‘I can’t do that, it’s just not me, it’s a bit weird. I am sort of old-fashioned, I try and live a normal life and meet people in the normal kind of way.’

He won’t say if he is dating anyone. ‘I regard it as absolutely private, it’s nobody’s business. But I can say I am in a position, which is a really good thing, where I can think about having new friendships, all that kind of stuff, where I didn’t think that was likely to happen. In the immediate period after Siân died I did wonder whether I would ever be able to have a relationship with anyone else ever again. And the positive thing is that I think that is possible. And that in itself is an amazing breakthrough.’

‘Do I think that I am back to where I was? I don’t think I’m ever going to be back to where I was, these things change you in a really profound way. Are there still times when I feel hit for six by memories that come crashing in – just awful feelings? Yeah, I still have those. But I’m in a hell of a lot of a better place than I was. I’ve experienced genuine happiness and joy, and there was quite a long period after Siân died when I wondered whether that would ever happen again. I increasingly think I’m a bloody lucky person. I’ve got a job that I love, I’ve got kids that I love. Things feel a hell of a lot better than they did.’

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This year, we are extra proud. For the first time, we have a category – Smart Woman – that is voted for by you. Clinique's Smart Woman award honours an iconic woman from any of the other award categories, and your votes have been pouring in for our brilliant bunch of shortlisters.

Have you voted yet? Take a look at the shortlist, and go to Redonline.co.uk/SmartWomanAward to vote for your favourite. We will be revealing our Smart Woman winner in the November issue, along with our other *Red Women of the Year*. Good luck to all of them.

SMART WOMAN

THE SHORTLIST



Eleni Antoniadou

28, researcher and co-founder, Transplants Without Donors

Eleni is chasing one of the holy grails of biotechnology: the creation of organs in the laboratory. Once created, they can be

transplanted into sick patients who need them, eliminating the need for donor waiting lists.

When not busy at London-based Transplants Without Donors, Eleni trains NASA astronauts in biomedical experimentation for the International Space Station. She has also been involved in campaigns to raise awareness about artificial organ technology with the Transplantation Society and actively blogs about the issues surrounding this for *The Huffington Post*.

She was named on *Forbes* Magazine's 30 under 30 list for healthcare this year.



Georgina Bullen

21, Paralympian and founder, Team Insight

Since the age of five, Georgina has been severely visually impaired, but she's never let it get in the way of her ambition. A Paralympian, she competed in 2012 in the GB Women's goalball team.

After the Paralympics, however, reality hit and Georgina realised that her sight was going to be an impediment to employment. Her solution? To start her own company, Team Insight. The business takes goalball into the workplace as a team-building experience, with the aim to bring visual-impairment awareness to clients in a fun and unique way. It has run events for major organisations, including O2 and Atos. Georgina is also finding time to train for the Rio 2016 Paralympics. »



Sally Donovan

45, adoption campaigner, author and blogger

Sally has touched and helped many families going through adoption. As an adoptive parent herself (to two children), she has passed on her knowledge via her blog at sallydonovan.co.uk, and has written two books on adopting: *No Matter What: An Adoptive Family's Story Of Hope, Love And Healing* and *The Unofficial Guide To Adoptive Parenting*.

Sally is involved with a number of different organisations as well as being part of the government's task force and advisory panel on the Adoption Support Fund, and sits on the advisory panel at the Department for Education.



Tulip Mazumdar

33, global health correspondent, BBC News

As we all turned to BBC News for reports on the Ebola crisis in West Africa, it was Tulip, there on the ground, who was keeping us informed. From dangerously close quarters.

Tulip has won worldwide plaudits for a series of scoops – including being the first journalist to interview the father of the victim known as 'Patient Zero', the earliest known casualty of the epidemic. Her reports showed the people behind the 'spacesuits'.

Covering a wide range of global health issues for TV, radio and online, from legal highs to body image, to the increasing resistance to antibiotics, Tulip is also a regular tweeter @TulipMazumdar.



June Eric-Udorie

17, activist, blogger and campaigner

At just 17, June has wowed audiences everywhere from her classroom to the Southbank Centre and the United Nations. As a campaigner for girls' and women's rights, she speaks out about issues such as FGM, No More Page 3 and compulsory sex and relationships education in schools.

June is a member of Plan UK's Youth Advisory Panel, sits on its board of trustees and writes about these issues regularly on her blog june-writes.com, and for publications including *The Telegraph* and the *New Statesman*.

In April, she successfully launched a petition against Sussex Police when they produced distasteful rape-prevention posters – they were taken down within 72 hours and she received an official apology.



Carmel McConnell

53, founder, Magic Breakfast, activist and author

For the past 15 years, Carmel has been delivering breakfast to some of the half a million children across the UK who would not otherwise eat before school – the implications of which for their education are devastating.

Carmel remortgaged her home and started buying and delivering breakfast to the schools every week – and so, Magic Breakfast was born. Established as a charity in 2003, it now delivers nutritious food consisting of cereal, porridge, bagels, fruit and juice to more than 17,500 children in over 400 schools every morning – all for 22p per child, per day.



Dr Nihara Krause

52, clinical psychologist and CEO and founder, STEM4

Nihara is passionate about helping young people overcome the challenges of modern life. Four years ago she founded STEM4, a charity supporting teenage mental health that promotes the early identification of teenage eating disorders, addiction, self-harm and depression.

Alongside running workshops in over 70 schools, STEM4 has produced the Calm Harm app. The app is a clinically developed self-help tool to enable teenagers to manage their self-harm behaviour and give practical advice and tips on getting help, for students, teachers, parents and/or carers.

Nihara has won the Mayor of London's Award for Commitment to the Community 2014 and the Points of Light Award 2015, awarded by David Cameron.



Helena Morrissey CBE

48, CEO, Newton Investment Management and founder, 30% Club

With a day job overseeing £50bn of assets as CEO of Newton Investment Management, and nine children at home, you wouldn't imagine Helena has much spare time. That didn't stop her setting up the 30% Club in 2010, an initiative to fight for greater female representation on company boards.

This year, Helena launched the 30% Club's Women for Media UK database, collecting female leaders in business, finance and government and making them available for media comment. Another triumph was her campaign for the Women's Boat Race to be held on the same day as the men's race, and for it to be broadcast live on the BBC. 🇬🇧

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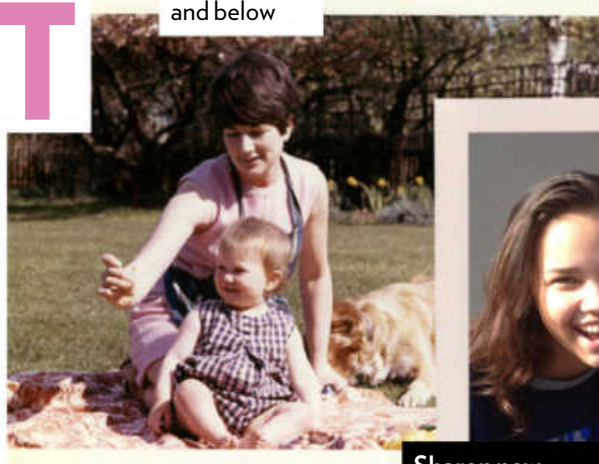
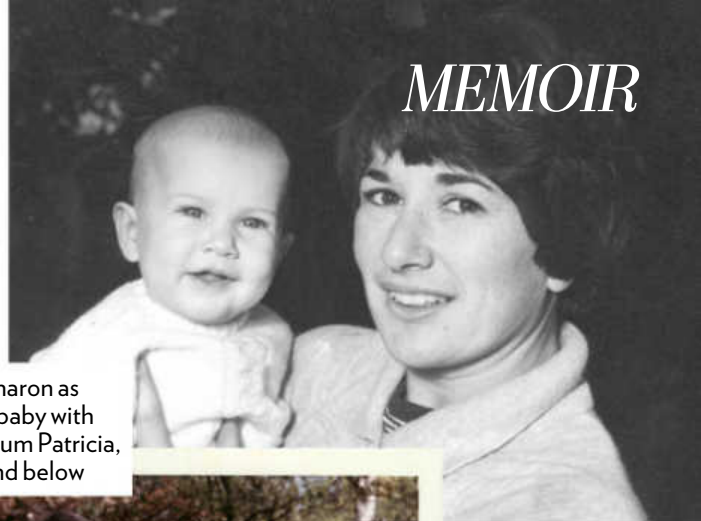
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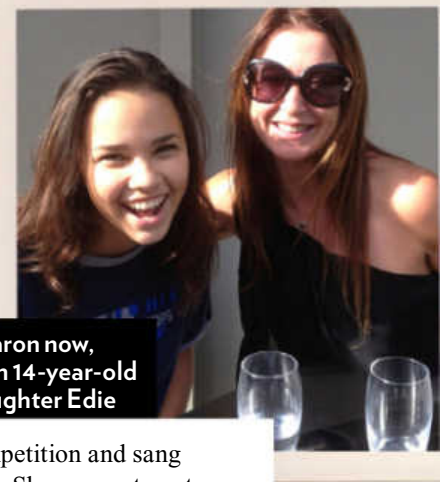
BEING A MUM – WITHOUT MY OWN

Sharon Walker's mother died when she was a little girl. Now her own children are entering adolescence, she's missing her mum more every day

Sharon as a baby with mum Patricia, and below



Sharon now, with 14-year-old daughter Edie



THE LAST TIME I SAW MY MUM SHE DIDN'T RECOGNISE ME. Not just because I'd got so fat in the care of my grandmother, but because she had a brain tumour and couldn't see. I was nine years old. Old enough to know something was seriously wrong, but it didn't occur to me that she was dying. She'd been admitted to hospital with a migraine, weeks earlier, and people didn't die of headaches, did they?

The first inkling I had that something was really amiss was when my teacher Mr Croft called me to the front of the class to offer his condolences. Luckily he was an ex-army man and his sympathy so cloaked in stiff-upper-lip platitudes, I had no idea what he was talking about. It was a few days later, when my father told us Mummy had gone to heaven, that I really understood she wasn't coming back. Nevertheless, I clung to the slim hope of seeing her again. The best-case scenario, I deduced, would be for the whole family to die together, instantly, in a car crash, so that we – my dad, my brother and I – could go and meet her. But Dad didn't believe in God and I soon had my doubts about that plan. Instead, she would visit in my dreams: waiting to collect me at the school gate, an angel on the other side of the green wire fence.

Dad did his best to make us happy. He bought a big new car and a big new house. But without her it wasn't home. Life with Mum had been an easy, cheery childhood. Rose-tinted glasses perhaps, but I remember her as lovely, both inside and out. On Saturday nights I would watch as she got ready to go out to dinner: in her long dresses she looked like a princess. She drove a purple Ford Capri

that my parents had won in a competition and sang along to Andy Williams cassettes. She was a stay-at-home mum, endlessly creative, running up matching hot pants for us on her Singer sewing machine.

I ached to make her happy, saving up to buy her a new sewing box and proudly presenting her with pictures I'd drawn of her at school. She was a warm, comforting presence, the kisser of knees, the reader of bedtime stories, the maker of picnics and the centre of my universe.

HER DEATH CHANGED ME PROFOUNDLY. I've read that losing a mother early predisposes children to depression, but I was left with more of a deep sense of loneliness. A sense of being cut adrift. Dad was lost in his own grief. I didn't tell anyone at school she had died. I couldn't. I still can't talk about her now. It's as if part of me will be forever frozen in time, a lost and vulnerable nine-year-old. Fortunately, the memories I have of her are all good and I knew that I was loved. It's not a feeling every child is blessed with.

Did I know I wanted to be a mother myself? In the back of my mind I always told myself: marriage by 30, kids by 35. But I didn't dwell on the idea of starting a family until I met my husband and then, one morning as I lay in bed, looking at the perfect curve of his lip and the warm colour of his skin, I just knew we would have beautiful babies. And we did. But not straight away. My first pregnancy ended in tragedy, with a stillbirth, a baby girl called Grace. Never before or since, in my adult life, have I missed my mum as much as I did then. It was as »

if God had taken my heart, blown it to pieces and ground it to dust. I thought the pain would never stop, but then one day, two years later, I was pregnant again. This time I had a healthy baby girl. Just one look at her tiny, perfect face and all the heartache fell away. The journey had started over.

HAVING A DAUGHTER BROUGHT WITH IT A HOPEFUL NEW BEGINNING, the chance to re-establish that mother-daughter bond and to mend the hurt of the past. But having children of my own also triggered a renewed sense of nostalgia. Post-children, my emotions are somehow bigger and closer to the surface, the sense of missing more acute.

Christmas is still the most poignant time. (Mum died three days before Christmas, the gifts with her name on left hanging on the tree.) Mother's Day, of course, brings mixed emotions for all motherless mothers and, as my children's lives unfold, so do the milestones she has missed... the kids learning to talk, taking their first steps.

When my daughter was a tiny baby, I was the happiest I'd ever been, but I was still a bag of nerves. The fear of cot death loomed large (they never did discover why her sister died) and I feared she might expire, without warning, at any given moment. How lovely it would have been to call Mum in those moments of panic, to hear her reassuring voice at the end of the phone. I was blessed with the most wonderful in-laws, but I missed my mum. I still ache for her comforting presence. An older, wiser woman to tell me I'm doing okay, or advise me when I'm not.

I don't think I've ever consciously tried to mimic Mum's parenting style, but she definitely left her imprint. Mum was all about mysteries and magic. Fairies visited our house and not just to collect teeth, but to have full-blown parties. I'd leave out tiny dishes of crushed cereals in my doll's house and Titania, the fairy queen, left thank-you notes, in such tiny script it was obvious no human could have written them. There were two that I remember, one on the palest green paper. I wish I had them still, but I lost them along with the letter Mum left for me the last time she went into hospital.

My daughter is now 14, five years older than I was when my mum died, very much a teen and not much impressed with her mum. At least my son, who is



I still **ACHE** for her comforting presence. An older, **WISER** woman to tell me I'm doing **OKAY**, or advise me when I'm not

only 11, still seems to appreciate my efforts. 'Whatever would I do without you?' he says sweetly as I rub cream into his eczema scars. But it won't be long now before he too enters the choppy waters of adolescence, the place where my blueprint for mothering stops. I want to be fun Mummy, lovely Mum, like my mum was to me, but my daughter complains that I'm overprotective, always shrieking things like: 'No texting when you cross the road!' Am I too sharply aware of life's precarious knife edge? 'Why are you so serious?' she sighs. Inside I crumple like an old paper bag.

I tell myself it's just a teenage rite of passage, but sometimes it's a shock. It's not always the jolly love-in I'd imagined, this mother-daughter lark. I wonder how my mum would have coped with my own adolescence. As a teen I rarely rebelled; there was no need. The closest bond had already been broken. But what if Mum had been there, would I have banged up against her? Taken more risks? I wonder what she would have made of the art teacher's son Dad banned me from seeing? Or my secret excursions to the Rambler's Rest pub? Would we have fallen out? In my nine-year-old mind, she was the perfect vision of motherhood, never to be toppled from her

pedestal, but it's certainly possible that, as a teen, I'd have found her as annoying as my daughter finds me now. It's a strangely unnerving thought.

MY DAD DIDN'T SPEAK TO ME ABOUT TEENAGE-GIRL STUFF.

There was no discussion of bras, or periods or sex (thank God!), or drink. I gleaned this information from *Jackie* and *Cosmo*. And I knew to carry Tampax in my school bag to look normal (I only had one

period before I was 17). I think my daughter would prefer to be left to her own devices too, but I want to do the right thing; I don't want her to feel ignored.

'Do you have a boyfriend?' I ask. She looks up from her laptop, horrified. 'No.' 'Do you want to talk about sex?' 'NO! Mum, you're being weird.' 'Don't your friends' parents talk to them about boys?' I say. 'Err, no. AWKWARD!' Now she is openly laughing. 'Well, that was fun. We must have this conversation again one day,' she tells me. 'Like, in a year.' Later, she sends a selfie of us together to a boy (NOT her boyfriend) on Snapchat. And I feel I've made progress of sorts. It's at times like this, I think, it would be great to share with Mum.

I hope one day my daughter and I will talk in the same way as I imagine talking to my mum. Perhaps we will be able to unravel the mysteries of adolescents together when she has a family of her own, who knows, but in the meantime I'll do my best to be there for her and to make my mum proud. ■

Read more stories
about love and loss at
REDONLINE.CO.UK

Professor Dame Carol Robinson
2015 Laureate for United Kingdom
By Brigitte Lacombe



Science needs women

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AWARDS

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**NEW
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SECTION!**

Reads

Edited by HANNAHDUNN



Steven Stipelman's *Women's Wear Daily* illustrations feature in an encyclopedic new fashion tome

Fashion's DARLINGS

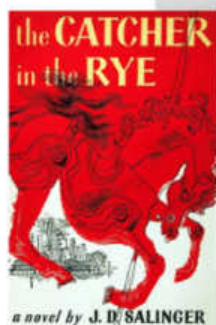
Tracing the evolution of fashion from the 1850s to the present day, via the painted stockings of the 1940s and the freedom of the bohemian 1970s, *The History Of Modern Fashion* is packed full of delicious inspiration. With style icons Grace Jones and Marlene Dietrich gracing its pages, alongside exquisite designs from the likes of Mary Quant and Oscar de la Renta as well as beautiful fashion illustrations, it's the perfect coffee-table accessory. »

The History Of Modern Fashion by Daniel James Cole and Nancy Deihl (Laurence King, £50)

HOT LIST

Read the WORLD

Indulge in some literary wanderlust – because novels can be the best tour guides



The Catcher In The Rye by JD Salinger (Penguin, £8.99)

Where: New York City

When: 1948-1949

What: We're all familiar with the tale of Holden Caulfield, who's kicked out of school and heads into New York. But between the lines of his teenage rebellion lies one of the best guides to the city (even if half of the places no longer exist). From drinks at the Seton Hotel to feeding the ducks at the Central Park South Pond, it's Salinger's New York we really want to visit.



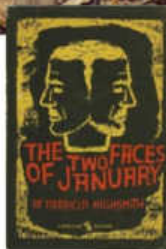
The Two Faces Of January

by Patricia Highsmith (Sphere, £7.99)

Where: Greece

When: 1960s

What: Chester MacFarland has ventured to Greece to escape the US police, and the sun-drenched city of Athens seems the perfect place to hide. But as the police close in, MacFarland moves his young wife to the island of Crete, where they weave along the coast, visiting the Palace of Knossos. Yes, murder and deceit are the main story at work here, but frankly, Greece has never looked so good.



The Beach by Alex Garland (Penguin, £8.99)

Where: Thailand

When: 1995

What: When backpacker Richard encounters the infamous Daffy Duck in his Bangkok hostel, his life is changed forever. For Daffy holds the map to a new world, hidden away on a beach near the island of Koh Phangan. Of course, it captures the chaos of Thailand, but it's the magic of those once undiscovered islands that will have you quitting your day job and moving across the world to sink your toes into the white sand. You have been warned.



The Piano Teacher by Janice YK Lee (William Collins, £8.99)

Where: Hong Kong

When: 1940s and 1950s

What: As Lee unravels the lives of two women who fall for the same man, a decade apart, the city of Hong Kong comes to life. You'll dream of consuming pineapple buns and yellow egg tarts while wandering the streets of Central.



EXCLUSIVE EXTRACT

An OPEN letter

If a letter arrived through your door bearing the news your husband has been having an affair, what would you do? That's exactly what happens in the debut novel from American author Julia Pierpont, *Among The Ten Thousand Things*. Prepare for goose bumps...

Dear Deborah,

Do you go by Deborah? It sounds so uptight. I bet you hate Debbie. I hate Debbie, too.

Jack calls you Deb.

This is a letter about Jack.

I began sleeping with your husband last June. We were together for seven months, almost as long as I've known him.

We did it in my apartment. Or I went to his studio, a lot. One time at the Comfort Inn in midtown, last August. He used his Visa. Look it up. I know about Kay, her getting bullied at school, and I know about when Simon got caught shoplifting at the Best Buy. I never asked to know about your family. It's just that sometimes, he needed me.

In movies, when the woman is dumped, one thing to do is to take all the love letters and pictures from photo booths and old T-shirts, and to set them on fire. This is to help the woman move on.

I don't have any pictures from photo booths. What I have is email, and a little blue folder on my hard drive called 'Chats'. So, look what I did. I printed them, at a FedEx on Houston Street. \$87.62. I haven't had my own printer since college. The hours and hours made pages and pages, none of it so romantic, a lot dirtier than I remembered. I bought a handle of Georgi at the liquor store so it would really burn – the Jamaican behind the register gave me extra bags because it was hard to keep the pages together – and I carried everything back, the sum of my love rolled in black and gold plastic, and dumped it all out into the bathtub.

But it didn't seem fair, that I should be left with the mess, when I use this tub, when I stand in it almost every day. So I got this box together, to give to him. And then just now I was looking at it, and I realised whom I should be giving it to. You.

Falling in love is just an excuse for bad behaviour. If you're fucking someone in a way that you mean it, the rest of you is fucked also. Did I care about you, your children? Did I care about my work? Ask me if I cared. If I care, even.

The thing that kills me, that I can't get over, is I didn't do anything to make him stop wanting me. I didn't change. I held very still on purpose. I weighed myself the other day for the first time in a long time. I thought for sure I'd gained weight, like 20lb. 20lb is maybe enough to change the way someone feels about you. But no.

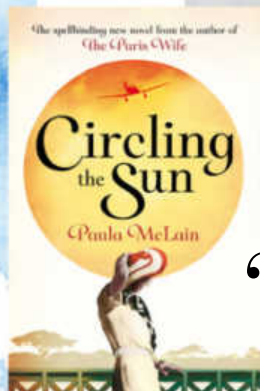
You get migraines, right? He told me you do. I get them too, Deb. Do you think maybe it's him? That the migraines are coming from him? Like if we drank the same dirty water and got cancer, or if we both lived a block from 9/11 and got cancer, or if we did anything the same and got cancer, then we'd trace it to the source, right, and expect a settlement, wouldn't we. What are you settling for, Deb? How much did you get? »

Among The Ten Thousand Things
by Julia Pierpont
(Oneworld, £14.99)





Circling The Sun tells the story of aviator Beryl Markham



Q&A



‘It’s like being kicked out OF HEAVEN’



Paula McLain’s debut novel followed Hemingway and his first wife to 1920s Paris. Now, she’s revisiting the era in *Circling The Sun*. Prepare to fall in love all over again

Tell us about your new novel.

It’s set in colonial Kenya and involves Beryl Markham, the first woman to fly the Atlantic from east to west. She’s phenomenal. She just forged her own way and wrote her own rules.

Do you see any similarities between her and the heroine of your debut novel *The Paris Wife*, Hadley?

Hadley’s strength is quiet, but she knows who she is and won’t budge. In the end, it’s that resilience that helped her survive Hemingway. And I think Beryl is also incredibly resilient.

What’s the best thing about writing?

Getting lost. It takes all my energy and all my thoughts and everything I know about being alive.

And the worst?

I was working on a book about Marie Curie, and no matter how inspired

I was by her, I cried, I didn’t want to get out of bed. It’s like being kicked out of heaven. It’s not on tap, we don’t get to just turn it on when we want to.

What made you want to write a historical novel?

Michael Cunningham’s *The Hours*.

It’s so quiet and so devastating.

The best advice you’ve been given?

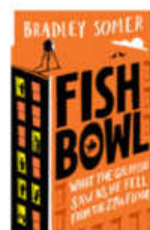
To read everything you can get your hands on. You need to know what you want your book to look like and you need to swing for the fences.

What’s your best thing in life?

My work. I don’t know who I’d be without it. My children sometimes have issues with it, but I think it’s good modelling, particularly for my daughter. You don’t have to settle.

Circling The Sun by Paula McLain (Virago, £14.99; out August 28th)

This month’s must-reads



Fishbowl

by Bradley Somer (Ebury Press, £12.99)

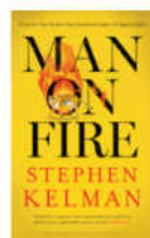
When Ian the goldfish falls from the 27th floor of an apartment building, he sees the stories of the tenants, from an agoraphobic sex worker to a home-schooled boy called Herman. Quirky, ambitious, with a touch of serendipity.



The Big Lie

by Julie Mayhew (Hot Key Books, £7.99; out August 27th)

Set in an alternative Britain, in which the Nazis won World War II, good girl Jessika Keller is drawn into her rebellious best friend Clementine’s plans. A genius idea, executed flawlessly.



Man On Fire

by Stephen Kelman (Bloomsbury, £12.99; out August 13th)

When your first novel is shortlisted for the Booker Prize, big things are expected, but Kelman’s story of Mumbai doesn’t miss a beat. Journalist and record-breaker Bibhuti Nayak is joined by John Lock, who abandons his life in Britain to help him beat a new record.



Up Against The Night

by Justin Cartwright (Bloomsbury, £12.99; out August 27th)

Born in South Africa and now a wealthy man in London, Frank McAllister returns to his homeland for a holiday with his lover and his daughter, who’s back from rehab in California. Incredibly evocative, with violent vibrations.

THE LIST AT Red ONLINE.CO.UK

THIS MONTH’S MUST-DOs

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LEFT: Jonathan Slinger (Willy Wonka) with Noah Crump (Charlie Bucket). BELOW: Johnny Evans Hutchison, who also plays Charlie, with his iconic golden ticket



Wonder AWAITS

Enchanting new musical *Charlie And The Chocolate Factory* celebrates two golden years and reminds us all it's good to dream

The same is true now as it was when Roald Dahl first penned his classic story *Charlie And The Chocolate Factory* back in 1964; big things can be accomplished by little people.

The tale of down-and-out Charlie Bucket, who goes on to win a golden ticket and is given a once-in-a-lifetime opportunity to embark on a tour of Willy Wonka's fantastical chocolate factory, still warms our hearts. Which is why it is no surprise that the West End stage adaption has just celebrated its second birthday and has fast become one of London's most successful musicals,

winning two Olivier Awards and having broken records at the Theatre Royal Drury Lane, where it has been seen by more than 1.4 million people.

The audience is transported through Wonka's rich world of imagination (brought to life by Director Sam Mendes and Associate Director Kate Hewitt) into a feast of colours, astounding sets, captivating performances and memorable songs.

But within all the jaw-dropping visuals, dancing squirrels and Oompa-Loompas, the morality of Roald Dahl's fable is not lost; life is sweet as long as you have a good heart, big dreams, and a dollop of luck doesn't go amiss, either.



'The audience is
TRANSPORTED
through Wonka's
rich world of
IMAGINATION'

Associate Director
Kate Hewitt, and
below, Jonathan
Slinger with the cast
of *Charlie And The
Chocolate Factory*

ON STAGE WITH...

Charlie And The Chocolate Factory's Associate Director, Kate Hewitt, talks career challenges and creativity

BEST THING ABOUT THE SHOW

Having the privilege of working with such brilliantly talented people, from choreographers to Stage Management, from technicians to performers. And that it's a brilliant story: nothing beats feeling the audiences' response to Charlie winning the golden ticket or the magic of the Great Glass Elevator.

DESCRIBE YOUR JOB IN THREE WORDS

Creative, demanding, transformative.

BEST CAREER ADVICE

I believe in the power of relationships and respecting the people you meet along the way, as you will probably end up working with them again.

BIGGEST CHALLENGE

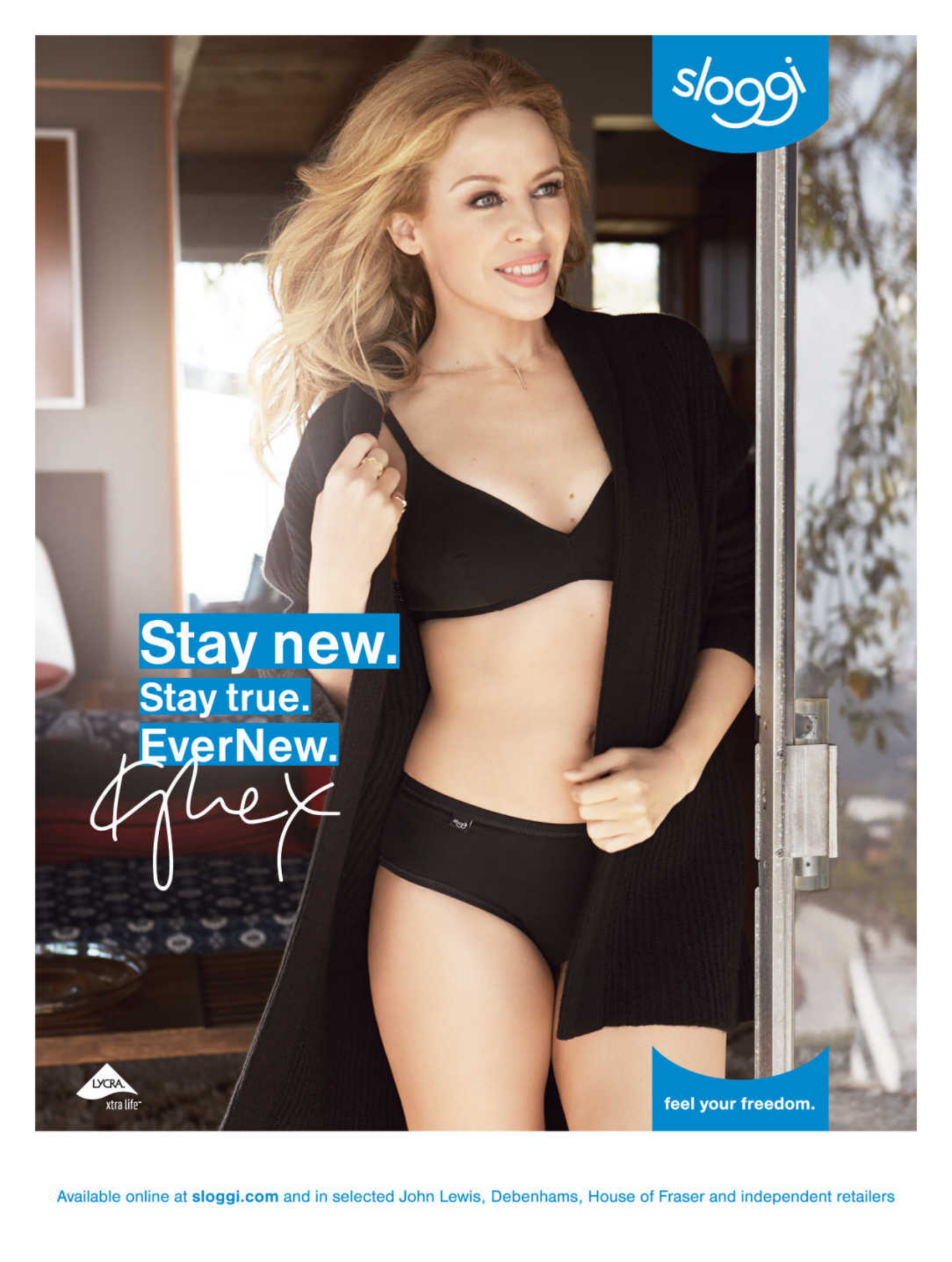
The nature of being a director is that you are always working on new projects and coming up against different blocks in yourself. Luckily part of me has managed to focus on the project at hand and not allow those thoughts to thrive too much.

BIGGEST ACHIEVEMENT?

Winning the JMK Award for directing last year and working alongside Caryl Churchill (one of my inspirations) in directing one of her plays at the Young Vic. I'm also deeply proud to be working to maintain the magic and brilliance of Sam Mendes' vision of this touching and zany Dahl story.

Book your tickets for the musical through clubred.redonline.co.uk and you could win a magical premium upgrade with pre-show drinks and a souvenir brochure. Terms and conditions apply.

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Fashion

Edited by NICOLA ROSE

HERE
COME
FALL'S
FINEST

What to wear
come autumn?
We choose LUXE
wrap-me-up
fabrics, dresses
that croon BOHO
ROMANCE,
wake-up brights,
a BOMBER (here
to stay) and top-
to-toe BERRY
dressing. Model
Heidi Mount
showcases the lot

Wool coat, £1,800, Jil
Sander. **Leather boots**,
£350, Paul Smith

ALL MIXED UP

RUMMAGE THROUGH
FASHION'S TREASURE
TROVE OF TEXTURES
AND SWATHE YOURSELF
IN FABRICS THAT DESERVE
ATTENTION. THERE'S NO
EXCUSE NOT TO INDULGE

*Photographs PAUL BELLAART
Styling NICOLA ROSE*





Take a leaf out of Miuccia Prada's book: 'I wanted to put things together in a naive way, not caring, always wrong, with that attitude of instinct,' she says of her latest show **Ciré** coat, £2,295; wool jumper, £460; tweed skirt, £1,370; enamel and crystal earrings, £225; leather shoes, £925, all Miu Miu

OPPOSITE: Preen's boho aesthetic takes a darkly romantic turn for A/W 15. This 3D floral creation is a showstopper **Black, red and blue lace and wool dress, £6,557; blue plastic sunglasses, £150, both Preen by Thornton Bregazzi**



Mary Katrantzou combines her signature prints with a mashup of textures and trimmings for modern power dressing at its finest. Yellow, silver and blue cotton, PVC and wool dress, £2,800; yellow PVC necklace, £100; yellow velvet and leather shoes, £635, all Mary Katrantzou.



The classic Armani suit gets an autumn/winter upgrade. In luxe velvet with a kaleidoscopic ikat print, it's dazzling

Velvet jacket, £880;
velvet trousers, £395,
both Emporio Armani



Structure ruled on the Bottega Veneta runway – forget slouchy; right now, it's all about sharp silhouettes

Black and white wool cape, £3,110; black leather boots, £1,155, both Bottega Veneta

Dolce & Gabbana
put the spotlight
on accessories with
- trend alert - jewel-
encrusted mini bags
and lust-worthy tech

Silk and wool dress; metal
and jewel headphones;
velvet and jewel bag,
all price on request, all
Dolce & Gabbana





Burberry's latest offering is a glorious patchwork of pattern and print. For styling cues, think Joni Mitchell meets Kate Bush. Silk and crepe dress, £1,995; leather and suede shoes, £950, both Burberry



Heavy layering, contrasting textures and a collage of colours: Kenzo's new-season rules. Divine Shearling and leather waistcoat, £1,535; jacquard jacket, £765; wool top, £260; jacquard trousers, £800; cotton socks, £25; leather shoes, £430, all Kenzo



Saint Laurent is still riding high on the rock 'n' roll wave. Girlie 1970s prints and tough leather jackets make the perfect match for girls with attitude
Black leather jacket, £2,790; black and red crepe dress, £2,280, both Saint Laurent by Hedi Slimane



Dig deep into the vintage dressing-up box à la Michael Kors with heritage tweeds and printed pyjama silks

Wool coat, £2,090;
cashmere jumper
(just seen), £645;
silk trousers, £705,
all Michael Kors
Collection. **Leather shoes**, £485, Tod's





The iconic Chanel tweed feels more luxurious than ever in this oversized blanket coat. A lifetime investment for your wardrobe. Blue and red tweed coat, £2,326; black and gold cashmere dress, £2,864; 18ct gold necklace, £1,048; leather shoes, £445, all Chanel



This look is all about head-to-toe print. And Marni knows long and luxe fabrics just work

Silk and cotton dress, £1,280; silk and cotton trousers, £720; leather shoes (just seen), £530, all Marni

Model Heidi Mount at IMG Models London. Hair and make-up Siddhartha at NCL Representation, using MAC and Redken. Hair and make-up assistant Niki Vos. Nails Jolanda Denneman. Stylist's assistant Chloe Forde. Location production thanks to Nathalie Olijslager

Super neutrals

THIS A/W 15 IS SET TO BE IRRESISTIBLY COOL. SIMPLE LINES AND LUXE FABRICS IN THE NEUTRAL PALETTE DU JOUR: INK, CHARCOAL AND WINTER WHITE. AND EVERYONE LOOKS GOOD IN THAT

Photographs MAX ABADIAN
Styling NICOLA ROSE





OPPOSITE:

There's a new mood at Calvin Klein and it's taking us back to the late 1960s, care of creative director Francisco Costa. Bring on the revival with this arctic-white swing coat

Chenille coat, £3,803; **leather dress** (just seen), £1,395; **stretch-leather boots**, £1,432, all Calvin Klein Collection

Take note: navy and black really does make the perfect colour combination. And Paul Smith is leading the way

Wool and cashmere jacket, £1,149; **linen and wool trousers**, £659; **leather trainers**, £285, all Paul Smith



**The essential
statement sweatshirt
gets a seasonal
update in silk. And
gold. And quilting**
Silk sweatshirt,
£340; **wool skirt,**
£460, both MaxMara.
Leather shoes, £370,
Robert Clergerie



Utility is strong for autumn/winter and the bomber jacket is going nowhere fast. Wear with everything

Nylon jacket, £545; wool top, £235; viscose skirt, £295; leather shoes, £240, all DKNY

**Chloé's Clare
Waight Keller**
wows us again with
a dreamy Stevie
Nicks-inspired
collection. If ever
there was a dress
for our wish list,
this one's it
Corduroy waistcoat,
£430; **crepon
georgette dress,**
£2,630, both Chloé



**No-fuss dressing
was the order of
the day at Stella
McCartney –
simple, luxurious
pieces that will
last a lifetime**

**Wool jacket, £680;
wool bustier, £395;
wool trousers, £530,
all Stella McCartney**



Tommy Hilfiger
is the go-to for
that all-American
aesthetic. This
retro vintage-style
dress will work
over and over
Wool dress, £350,
Hilfiger Collection



Ralph Lauren
proves white on white
can really wow. Be
bold, pull on an eye-
catching coat and go
grab some attention

Wool-mix coat, £3,950;
wool and silk jumper,
£2,250; **wool trousers**,
£1,290, all Ralph Lauren.
Leather trainers,
£305, 3.1 Phillip Lim



Style-tip alert:
invest in the right
knitwear. This
season it's oversized,
ribbed and the
best-quality wool.
And pick navy – it
suits all skintones
Wool-mix jumper,
£950; **wool skirt,** £625;
leather boots, £1,100,
all Victoria Beckham





Sportswear doesn't need to mean techno fabrics and go-faster stripes. Nicolas Ghesquière brings a feminine edge to Vuitton with pretty printed leather and lots of attention to detail. Win-win

Cashmere jumper, £840; **leather blouse** (worn underneath), £1,700; **cotton skirt,** £4,000, all Louis Vuitton

Model Heidi Mount at IMG Models London. Hair Perrine Rougemont at Caren, using John Frieda. Make-up Silver Bramham at silverbramham.com, using Chanel Le Lift and Le Volume. Nails Kim Treacy at LMC Worldwide, using Chanel A/W 15 and Body Excellence. Stylist's assistant Chloe Forde. Set design Alun Davies at Factory. Props assistants Alex Clow and Abi Moffat. Location Big Sky Studios

THE NEW MOOD OF COLOUR

IT'S ALL ABOUT MIXING DARING SHADES... MUSTARD WITH CASSIS (THAT'S THE NEW BLACK BTW), HEAD-TO-TOE RUBY AND HINTS OF SORBET. HOWEVER YOU PLAY IT, BE BRAVE, BE BOLD

Photographs JONTY DAVIES Styling NICOLA ROSE



Newly appointed
Alessandro Michele
has seen Gucci take
on a geek-chic edge.
Rich cassis works
perfectly with red
for an unexpected
(but thoroughly
joyful) colour combo

Silk shirt, £730; silk
and wool trousers,
£565; leather belt,
£290, all Gucci. Leather
shoes, £430, Tod's



**Celebrating 40
years of this iconic
brand, Giorgio
Armani embraces
sorbet-toned
tailoring, making
the seemingly
simple shine**

**Silk jacket, £3,385;
silk trousers, £1,540;
leather shoes, £525,
all Giorgio Armani**



Knitwear was a big message at Salvatore Ferragamo this season. Think finely ribbed dresses in *Mad Men*-esque colour blocking
Wool and polyester dress, £1,775, Salvatore Ferragamo. **Velvet shoes**, £450, Giuseppe Zanotti

**The rising stars
of British fashion,
Peter Pilotto
champion playful
patterns and quirky,
rule-breaking hues**

**Lace top, £1,995; wool
crepe skirt, £565, both
Peter Pilotto. Leather
shoes, £995, Nicholas
Kirkwood x Peter Pilotto**





Roksanda warms things up in a belted bouclé dress coat – finish with bold, primary-bright heels

Wool coat, £2,040; suede and metal belt, £200; silk socks, £100, all Roksanda. Suede and leather shoes, £650, Nicholas Kirkwood x Roksanda

A mustard-bright coat is a new-season hit – team with all-over berry for a streamlined look

Alpaca coat, £1,735; wool-mix dress, £1,304; leather boots, £1,762, all Rochas





At Dior, pink becomes a prominent A/W colour once again. Any shade: think blush, rose, dusty or baby for uniform appeal
Tweed jacket, £2,350; tweed trousers, £1,100; vinyl and plastic boots, £1,100, all Dior

**Top-to-toe in
an optimistic shade
makes the ultimate
statement at Hermès**

**Wool and silk dress,
£1,560; suede boots,
£1,420, both Hermès**





The classic camel coat goes sleeveless at Prada – brighten up with licks of ice-cream colours

Jersey gilet, £1,615; **mohair top**, £340; **silk shirt** (just seen), £430; **leather shoes**, £550, all Prada

Model Heidi Mount at IMG Models London. Hair Tony Collins at Streeters. Make-up Terry Barber at David Artists, using MAC. Stylist's assistant Chloe Forde. Set design Alun Davies at Factory. Props assistant Alex Clow. Location Big Sky Studios. Furniture thanks to Béton Brut; betonbrut.co.uk

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*Instrumental test, Oia Carmin-R technology vs. previous Garnier red technology.
**KantarWorldPanel Purchase - Shopper Numbers - Sept 2012-March 2015

Beauty

Edited by ANNABEL MEGGESON

POPPY DELEVINGNE



KEIRA KNIGHTLEY



KERRY WASHINGTON



1 L'Oréal Paris Color Riche Matte Lipstick in Mon Jules, £6.99

2 Lipstick Queen Seven Deadly Sins Gloss in Lust, £22

3 Laura Mercier Lip Parfait Creamy Colourbalm in Tutti Fruitti, £19.50

4 Bourjois Color Boost Lip Crayon in Plum Russian, £7.99

5 MAC Mineralize Rich Lipstick in All Out Gorgeous, £20

THE COLOUR OF NOW

Cassis, bordeaux, berry... rich, plummy reds were everywhere at the A/W shows. Red's creative director Nicola Rose, spotting it on bags, shoes and dresses, christened it 'the standout shade of autumn'. It was big news backstage, too, where cassis lipstick gave a sophisticated feminine edge to the Dolce & Gabbana and Bottega Veneta collections. Not only that, 'its pinkish undertone means the shade looks great on everyone', says MAC director of make-up artistry Terry Barber. So, if you won't be investing in Burberry's suede bag or Ferretti's boots this season, make sure you slick the new red on your lips instead. 

For more of our top A/W15 looks, go to REDONLINE.CO.UK

PROFILE

EVA & THE PRO-AGEING REVOLUTION

She feels better in her skin the older she gets and doesn't want to bang on about ageing. Still, Eva Mendes loves a beauty product, says Rosie Green, especially if it helps her fake a good night's sleep

Photographs GUY AROCH

Eva Mendes is 41. This fact makes me inordinately happy. Why? Because I, too, am 41. Mendes is truly sexy. (Remember those steamy Calvin Klein ads?) She is successful. (Her film CV spans *Training Day* to *Stuck On You* via gritty *The Place Beyond The Pines*.) Dreamboat Ryan Gosling (34!) is her baby daddy. And she's now scored a contract with beauty giant Estée Lauder. All this is deeply reassuring on some basic human level. She, far from losing it, is at her peak. Ergo, I can be, too.

But I'm worried about our meeting in LA. Though I'm flying 5,449 miles and crossing eight time zones, I'm concerned I'll be met with defensive one-line answers. Only a week earlier, 'sweatpants-gate' broke. Mendes (jokingly) said they were 'the #1 cause of divorce' in the US and »





'It's time to rethink the anti-ageing dialogue... It feels passé and unrealistic,' says Mendes



“
It's **IMPORTANT**
to me to be part of a
company that really
CELEBRATES and
EMPOWERS women
”

created such a storm that Gosling had to come to her aid on Twitter: 'Obviously sweatpants thing was a joke. Wearing them now. That's right, tweeting in sweatpants. Rats! Said too much! You win again Twitter.'

I needn't have worried. Mendes is instantly warm and welcoming, flashing a genuine megawatt smile that befits her movie-star status. She's dressed in a demure floral shirtwaister with glossy, blown-out hair that's more Amal than Alexa.

Readers, there's no doubt she won the lucky dip in the genetic lottery. Her lips are luscious, her skin juicy, her eyes deliciously feline, her skin flawless and the most awe-inspiring honeyed colour. There's no pigmentation, none of that post-baby gauntness

(she gave birth to Esmeralda last September), no blemishes. Hmmpf.

BUT IN OTHER WAYS, SHE'S A 40+ WOMAN WITH THE SAME LIFE ISSUES AS THE REST OF US.

Within seconds, she's referring to her 'mummy brain,' intimating that Esmeralda has not given her and Gosling any special dispensation for their superstardom.

'I'm no longer on my own time,' she laughs. 'I don't have a nanny and I'm a very hands-on mum.' She's open about sleep deprivation, saying she's 'tired, like any new mum', and deliciously honest about exercise. 'I do it begrudgingly. Please put in begrudgingly! It's not fun. Since I've become a mum, the first thing to go out of the window is exercise.'

(She's said before she would be pleasantly plump in the south of Italy if she weren't an actress.)

What about beauty? Is she so gorgeous she can afford to forgo the creams and treatments essential to the rest of us? 'Oh no, I love taking care of myself, love learning about new products. Being a mum has meant my routine is down to a minimum, but I find it grounding to have a ritual. It's just now it might happen at 3am or the minute my daughter falls asleep for a nap. And now a blow-out and a manicure makes me feel like a million bucks!'

It's easy to see why Lauder chose Mendes to front its New Dimension range. For a start, she's actually the right age for the products she's endorsing – which isn't always the >>

SPANX FOR THE FACE?

A new wave of skincare promises to redefine the contours of our faces. But can a cream do that?

For the last decade we've craved a 'dermatologist in a jar' to blast away wrinkles and pigmentation. Now we're after a 'plastic surgeon'. Inspired by the effect of contouring make-up – sharper jawlines, higher cheeks – beauty companies are promising to lift and plump our faces with potent new creams and serums.

Estée Lauder's New Dimension transformative skincare collection (from £30; 1) launches this season, as does Clarins' Super Restorative Remodelling Serum (£80; 3), Clinique's Sculptwear range (from £36; 7), and Chanel's Le Lift Recontouring Massage Mask (£60; 4), plus a slew of others all promising to replicate the effects of Botox and fillers.

But do they work?

Anne Carullo, Lauder's senior vice president of global product development, says its new Shape + Fill Expert Serum (£62; 2) promises 'the highest performance we've ever delivered'. The formula reawakens our own naturally produced 'fillers' – think collagen, elastin and fibronectin – which, in turn, increase skin's density and

strengthen its internal support structure. The other companies are using different ingredients, but appear to be following the same basic premise.

Your best ever skin?

I ask cosmetic dermatologist Dr Sam Bunting for her take. 'Obviously no amount of product can truly mimic the effects of a cosmetic procedure, but if you boost skin's own production of collagen through use of proven topical agents like vitamin C and niacinamide, it will help restructure the dermis and improve skin's three-dimensional appearance over time.' And to supercharge the 'sculpting' effects of their skincare formulations, the beauty companies have added make-up, tools and ingredients that give an immediate contouring effect: radiance boosters add bounciness, clingfilm-like polymers tighten and, in the case of Estée Lauder New Dimension Shape + Sculpt Face Kit (£34; 5) and Shape + Sculpt Eye Kit (£30; 6), there's even some colour involved – shaders and highlighters

halfway between make-up and skincare, to shape and define as desired. Good news for the syringe-shy.



case. At all. But Mendes perfectly fits with Lauder's new celebratory ethos of 'pro ageing', which, in turn, plugs into a wider zeitgeist of anti anti-ageing (see, too, Lancôme's Love Your Age campaign).

Lauder has decided to pull back on all the oppressive, negative chat around 'fighting wrinkles', 'banishing bags' and so on, and Mendes agrees that it's time 'to rethink the anti-ageing dialogue that's out there. It feels passé and unrealistic. It's important to me to be part of a company that really celebrates and empowers women'.

But how does the launch of the New Dimension range (skincare and contouring products that mimic the volumising, sculpting effects of fillers, Botox and lasers) fit into Lauder's anti anti-ageing ethos?

The fact is that ageing is a complex issue and Lauder, Mendes and I all know it'll take more than a few nice words and an age-relevant model to make us feel nothing but love for our changing faces. But, to give them a break, it's tricky, because it's undeniable that most of us are interested in youth in jar. It's almost Darwinian to want to stay as young and attractive as possible. (My mind flashes back to Eva Mendes as the super-hot mistress in the film *The Women*. With her buoyant breasts clad in black lacy lingerie, she's your basic nightmare.)

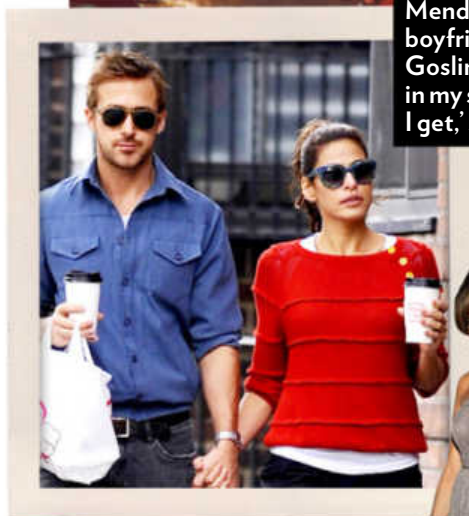
MENDES IS REFRESHINGLY REALISTIC ABOUT AGEING.

Negative chat is one thing, 'but I certainly don't have a judgement about plastic surgery or anything like that. For me, it's whatever makes you happy. I want a cream that makes me look less tired as much as the next woman'.

Nonetheless, she's adamant she feels 'better in my skin, the older I get'. And you believe her. She's got her priorities straight. She's currently starring in Gosling's directorial



Mendes with boyfriend Ryan Gosling; 'I'm better in my skin, the older I get,' she says



debut, *Lost River*, but her schedule has been relaxed to ensure she can enjoy motherhood.

As I leave she touches my arm and says, with 'real person' honesty, that babies 'do make it hard to take time for yourself'. Then she fixes me with those feline eyes, which for the first time look a little tired, and laughs, 'But it's for the best reason ever, right?' Right.

On the flight home, I reflect that Mendes, a self-confessed Topshop and chocolate fanatic who is ambivalent about exercise and occasionally gets in trouble for saying the wrong thing, is just the rarest of creatures. A Hollywood actress who makes you feel better about yourself. ■



Eva Mendes' Best Things In Life

FILM: *Edward Scissorhands*. So

beautiful and romantic.

BEAUTY PRODUCT: Estée

Lauder New Dimension range, to help with lack of sleep, and Estée Lauder Knowing, which has been my signature scent since seventh grade.

CITY: Rome. One of the first things I saw was the Colosseum and it was mind-blowing. I definitely feel a connection to the city.

SUPERMODEL:

Cindy Crawford. When I was growing up, beauty was definitely not as diverse as it is today. Cindy Crawford felt a bit exotic – she could be Latin, she could be any ethnicity.

RED-CARPET INSPIRATION:

Keira Knightley is just flawless consistently. That lady has it down.



The secret to
model-beautiful hair?

head & sssssshhoulders

*Visible flakes seen at 2ft with regular use.



When it comes to her hair, **Sofia Vergara** doesn't compromise and neither should you. Get up to **100% flake-free*** and **model-beautiful hair** with Head & Shoulders Smooth & Silky Shampoo and Conditioner.



The Happy HAIR HEROES

Bad hair days can happen to us all, but for these three busy women, they were a daily occurrence. Luckily, TRESemmé has revealed the answer with its Specialist range – problem hair soon gleams with salon-like shine, body and moisture

The / HAIR
ACADEMY
IN PARTNERSHIP WITH **TRESemmé**

SIMMY VIRDI

Freelance writer and blogger Simmy tells us how her long locks were lacking lustre...

As a fashion and beauty blogger and freelance writer, Simmy's routine is often based around meeting tight deadlines. And with such long, temperamental tresses, haircare can be tricky to fit into her busy day. Thick and unruly, Simmy's hair tends to appear dull, dry and dreary. So, searching for tamed, glossy locks without the build-up caused by her usual conditioner and treatments, Simmy put Oleo Radiance to the test...



'TRESemmé's Oleo Radiance range
NOURISHES
hair from within,
leaving hair silky and shiny
with a LIGHTWEIGHT
finish'

LISA WHITEMAN, HAIR STYLIST



WHAT'S YOUR MAIN HAIR CONCERN?

Definitely how dull and unshiny it looks! A little heat and my hair instantly starts to feel dry, not nourished at all. It's too much maintenance to try to make it look healthy, and I just don't have the time.

HAVE YOU SEEN AN IMPROVEMENT?

Since using the Oleo Radiance range, my hair is much more under control. The shampoo and conditioner (RRP £5.99 each*) are lightweight, meaning no build-up, and my hair feels soft and looks beautifully glossy. I love that the range is formulated to nourish from the inside out, so the illuminating effects last longer as the condition of my hair improves.

HERO PRODUCT?

The versatile Oil Elixir (RRP £8.99) can be used as a pre- or post-wash treatment and is great as it doesn't have the greasy feel of other hair oils. It has improved the brilliance of my hair and added a healthy shine.

**ANNA ISHERWOOD**

HR specialist Anna explains why her hobbies play havoc on her hair...

Anna has an active lifestyle and doesn't want her hair routine to take hours. She spends most of her free time outdoors, enjoying her love of travelling, photography and keeping fit. This leaves little time for rigorous haircare, and the weather can often leave her thick and heavy hair frizzy. She finds it time-consuming and difficult to manage, meaning that she resorts to using straighteners almost every day to achieve smooth, glossy locks. We asked her to trial the 7 Day Smooth range...



'The infusion of keratin with low sulphates TAMES unruly hair – after a week, hair is still sleek and SMOOTH'**

ELLA CATLIFF, FASHION BLOGGER

Q&A**HAS THE 7 DAY SMOOTH RANGE CHANGED YOUR ROUTINE?**

Using my straighteners daily was damaging my hair and making it more prone to frizz. The Heat Activated Treatment (RRP £6.99) is designed for use with straighteners, so my

hair is sleek without needing to completely change my routine.

AND THE RESULT?

Now I can recreate the professionally styled look at home, and it lasts for up to four washes. This also means that I don't need to use my straighteners daily any more.



LISA AKESSON

As a model, Lisa's hair is overstyled, leaving it limp and dry. Has she noticed a difference?

Rushing between shoots, client meetings and teaching yoga classes, Lisa is always on the move. This means she doesn't have much time to show her hair some love, and it's showing the first signs of ageing. 'My hair lacks body and is just dull,' says Lisa. 'After years of styling and colouring, it's also very dry, taking away any shine or lustre.' Lisa longs for the youthful-looking, bouncing locks she once had.



'The Youth Boost range is RICH in omega-3 and antioxidants, which NOURISH locks from the first use'

HEATH MASSI, HAIR STYLIST



Q&A

HOW SOON DID YOU NOTICE RESULTS?

I saw a difference in my hair after just one use. The Youth Boost Shampoo (RRP £5.99) gently cleanses and creates visible fullness, and the conditioner makes my hair softer and more shiny, but without weighing it down.

HERO PRODUCT?

The cutting-edge Fullness Emulsion Spray (RRP £6.99) with omega-3 and antioxidants really gave my hair the lift it needed. Adding instant fullness to the roots put the oomph back into my hair, making it look thicker, shinier and more youthful.

Win!

Enter our competition to win a personalised haircare package from TRESemmé

Whether your hair is limp, dry, frizzy or just lacking oomph, TRESemmé has the salon-standard products that are right for you. And they could be sending you a personalised haircare package to treat your specific hair needs. Simply visit thehairacademyuk.com for your chance to win***.

TRESemmé also understands how important hair confidence is and wants to spread the message, with a little help from you! Just tweet or Instagram a picture or description that you feel best sums up your hair personality @TRESemmeUKI using the hashtag #myhairpersonality

FIND OUT MORE...

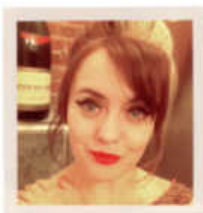
Follow Simmy, Anna and Lisa on their haircare journeys and find out how to solve your own hair woes with help from TRESemmé at thehairacademyuk.com

TRESemmé
PROFESSIONAL. AT YOUR FINGERTIPS.

*Recommended retail price. Pricing is at discretion of retailers. **System usage TRESemmé 7 Day Keratin Smooth Shampoo, Conditioner and Heat Activated Treatment. ***Terms and conditions apply. Visit thehairacademyuk.com for full details.

LOVE, LINER & ME

It's her look, it's her love, it's her longest relationship to date, so who better to celebrate A/W 15's biggest make-up trend than eyeliner devotee Terri White?



A month. That's approximately how long it took for the ancient Egyptians to make the tar-like substance they used to line their eyes, with the aim of illuminating the face and warding off the much-feared evil eye.

While in 2015 the ore of lead and granite pots are no longer required, a measure of patience still is. Eyeliner is a commitment. In fact, it's been my longest relationship to date.

Our love affair, like many, had inauspicious beginnings. I was never a make-up girl, you see. I simply found it bizarre us women would paint our faces. Literally. Were we going to battle? Off for a tour with the circus?

My head was finally turned at the age of 26. I discovered girl groups, Motown singers and starlets all painted and polished. The first time I saw Ronnie Spector's immaculate hive and winged eyes, my heart grew tall in my chest while my pulse hammered in my wrist. She looked like a *woman*, only not one I'd seen.

While it's long been a 'retro' look, it's set to be propelled into the modern world as one of autumn's biggest beauty trends. Brands from Oscar de la Renta to Rag & Bone and Marc by Marc Jacobs marked the eyes of their models and sent them down the catwalk with classic mod strokes and futuristic swipes.

First cut

I vividly remember the first moments I tentatively held a liquid eyeliner stick – I was off to a party with my then-boyfriend



Eye inspiration, from top: Ronnie Spector and The Ronettes; Alexa Chung; Rosie Huntington-Whiteley

'Eyeliner represents a gritty strength, a defiance, a resistance,' says Terri White

– and the tiny tremble in the tips of my fingers. How could I make *this* do *that*? I inched it along my lid, slowly – too slowly. The line wobbled and kinked and grew thick and then thin. It was uneven, hesitant, unsure. As was I. But as I turned to face the man I loved, he regarded me differently. And I felt different. I felt... sexy. A new feeling for me.

After that night, I practised, practised and practised some more. I tried pencils, gels, pens and wands. As I grew in confidence, the lines grew thicker, longer, reached higher at the tip. Just like that, the cat eye didn't become so much part of my make-up ritual, but part of my face.

It changed me. I became proud and, well, not unlike Cleopatra, a little more regal. These days, when I take my make-up off at night, or wake up fresh of face in the morning, I simply don't recognise myself. I look incomplete. As with those who've worn it before – Ronnie, Amy, Liza, Divine – it represents a gritty strength. A defiance, a resilience, a determination to show *our* face to the world. It's often open to misunderstanding. Perceived to be a cover, a mask, rather than what it is: knitting ourselves back together with a heavier line, a sharper flick and a set jaw.

After trying pretty much every product from every brand known to woman – MAC, »

Bobbi Brown, Chanel, Sephora, Clinique, L'Oréal, Avon – I found the one. It doesn't smudge, crack and flutter down on to my cheeks like coal. It's Maybelline Line Stiletto Liquid Eyeliner in Blackest Black. With it, my routine is simple and always the same. I apply foundation to my eye, to hold the liner. Starting at the inner corner, I draw to the outer edge. I move to the outline of the wing and then colour, using two coats. That's it.

That's not to say there aren't nuances. For those who know me well, my mood can easily be interpreted through my liner. Thick, angular: likely headed for trouble (or a bloody tough meeting. 'Power eyeliner' I call it). Thin, light flick: playful, giddy optimism writ large. Half-rubbed off: stressed, at the end of a 12-hour day. My cat eye sees it all.

Different strokes

Nine years into our union, aged 35, something changed. It was 8am and I applied my cat eye as usual. I blinked open my eyes and there it was: the liner I'd applied had gently splattered on to my brow. A rare off morning, I thought. I hope I'm not losing my touch. But the next morning, and the morning after that, brought the same. Face pressed up to the mirror in examination, I realised: the skin on my brow was now bowing down to meet my eyelid. Gravity had the audacity to mess with my eyeliner. There was only one thing for it: the line grew by a quarter of an inch, the eye became bolder. This was not the time to shirk. This was the time to double-down on our commitment. As I get older, it becomes more of who I am, not less.

If you ask people what they remember about me, my eyeliner is up there. It's my calling card. Women in toilets ask me how I do it. Men are curious as to what I look like without it; what do I look like as me? To the former I say, 'A steady hand, a sure line, a dedication to the cause. Oh, and a kick-ass product.' To the latter I laugh and say, 'Don't you see? This is me.' 
Terri White is editor-in-chief of Time Out New York

3 BEST EYELINER EFFECTS FROM THE A/W 15 SHOWS



Stroke of modern:
Jean-Pierre Braganza



Easy eye-opener:
Prabal Gurung



Classic flick: Dolce & Gabbana

GET THE LOOK WITH THE BEST NEW-SEASON BUYS

Chanel Long-Lasting Eyeliner
in Pomme De Pin, £19.
A softer alternative to black

Clinique Pretty Easy Liquid Eyelining Pen
in Black, £19. Creates an even, long-lasting line

Lancôme Hypnôse Volume-à-Porter
in Noir Intense, £22.50. Delivers full, fluttery lashes – no fallout or flakes

YSL Couture Kajal in 1, £25. Hand not steady? This soft, fat kohl provides drama but is easy to use

Givenchy Teint Couture Embellishing Concealer
in Luminous, even-toned skin is the perfect canvas for black eye make-up and this clever stick helps do both

Watch online beauty editor Elinor Block create the perfect flick at REDONLINE.CO.UK

Reclaim YOUR COLOUR

Keeping your colour salon-fresh has never been easier thanks to Charles Worthington

Tired of colouring your hair and quickly seeing the colour fade? You're not alone. Constant washing, strong rays from the sun and even swimming can make your colour and hair tone fade dramatically. But thanks to a clever new range of products from Charles Worthington, you can now keep your colour beautiful for longer, all from the comfort of your own home.

New Colour Revive Mousses are the first-ever tinted leave-in temporary foams to enhance your hair colour's depth and tones and also add a luminous shine for a glamorous, professional finish. Formulated to be gentle and conditioning on the hair, Colour Revive Mousses are also quick and easy to use.

Suitable for coloured or uncoloured locks, Colour Revive Mousse gives a subtle boost to your shade that lasts for just two to three washes, making it the perfect way to manage your colour all year round.

Colour Revive Mousse is available in Blonde, Light Brown, Dark Brown, Violet Toning to neutralise brassiness, and Clear Gloss suitable for all hair colours. Available exclusively at Boots and Boots.com



'The FIRST-EVER tinted leave-in temporary foams to ENHANCE your hair colour's depth and tones'

3 STEPS TO MAINTAIN YOUR COLOUR VIBRANCY



STEP ONE

Wash your hair with new Charles Worthington Colour Enhancer Shampoo and Conditioner (Blonde, Violet Toning, or Brunette) to maintain colour vibrancy for up to 25 washes.

STEP TWO

Rough dry then place a towel around shoulders. Divide hair into four sections, apply one to two pumps of Colour Revive Mousse to each section depending on hair length. Wash hands.

STEP THREE

Comb hair through to evenly distribute Colour Revive Mousse and blow dry the product into your hair. Now hair will look visibly glossy with a beautiful boost of colour.

hooay
dry dry



MASTERCLASS

THE SMART GIRL'S GUIDE TO *thicker,* FULLER HAIR

When it comes to hair, who doesn't want more? More volume, more swish, more shine. Step forward supermodel Jade Parfitt and star stylist Kerry Warn to show us how

Photographs STEPHANIE SIAN SMITH
Words KIM PARKER

Jade Parfitt is lying on a bed, hands tousling her mane of wheat-blond hair. Standing above her is *Red*'s photographer, precariously balanced on a small stool and supported from behind by A-list hairstylist Kerry Warn. The reason we're here? To talk about how to have fuller, more fabulous-looking hair (and shoot some glorious photos to boot).

As a total photoshoot pro, Parfitt's well versed in the art of teasing extra oomph from her hair. And as the international creative consultant for John Frieda, if there's anything Kerry Warn doesn't know about achieving glossier, thicker-looking hair, it ain't worth knowing. Here, their best tips and tricks for turning up the volume...

JADE PARFITT

'TEXTURE IS THE KEY TO HAVING THICKER HAIR'

● All my best hair tips are about volume-boosting and I've learned some brilliant tricks over the years. Texture is key for giving your hair that extra bit of body and salt spray is the number-one thing for that. Whenever I do

a blow-dry, I tip my head forward – excellent for root lift – spritz in some John Masters Organic Sea Mist Sea Salt Spray With Lavender (from £5) and use my beloved GHD hairdryer, plus lots of hand ruffling, to create a loose wave. I finish with the tiniest amount of Label M Shine Mist (£13.25) on the ends, to give weightless shine.

● If you're short on time, another great tip I picked up from shoot hairstylists is to rough-dry your hair until it's 90% dry and then leave the last 10% to air-dry on its own. Your hair fluffs out a bit when it air-dries, so it looks thicker. Then don't brush your hair or you'll knock the air out. Just use your fingers to untangle as you need.

● A spritz of Batiste Dry Shampoo (£2.99) in the lengths of my hair never fails to add instant gutsiness. To boost my roots, I sprinkle on this volumising powder called Tresemmé 24 Hour Body (£3.66) and massage it in with my fingertips – I call it my little zhoosh. That, plus a flick of eyeliner and some blush is my go-to going-out look.

● I'm currently pregnant, so I'm taking Viridian Pregnancy Complex (£14.90) and making sure I have lots of flax and chia seeds (plus the odd chocolate bar) to keep my protein and iron levels up, as I'm vegetarian. I don't know if it's all the hormones, the supplements or the fact I'm taking better care of myself right now, but my hair definitely feels fuller and glossier. Maybe that's the biggest secret, to get pregnant! »

KERRY WARN

'VOLUME'S ALL ABOUT BOOSTING YOUR ROOTS'

● I encounter fine hair all the time on shoots and film sets – it's more common than people think. My advice is always the same: less is more. If you over-style, over-tong or add too much product it can make your hair clump together, which only emphasises how thin it is. One thing I've been using on all my friends with fine hair is John Frieda's 7 Day Volume (£9.99). It's a protein treatment you wash in to thicken each hair – it's amazing. You can create the bounciest, fullest blow-dry after and not need extra products.

● Volume starts with your roots. On shoots, I like rough-drying hair and spritzing in a root-boosting lotion around the crown – it's where hair is heaviest and needs the most lift. Then I use a vent brush to lift hair up and flip it from side to side as I finish drying – it helps your roots to 'stand up' better and creates more height. A light mist of John Frieda Flexible-Hold Hairspray (£2.39) helps keep that lift without fear of crispiness.

● I agree with Jade – salt spray is perfect for creating a body-full texture. Mousse works well, too, if your hair is short. Scrunch in when hair's nearly dry – so it's not diluted by water and you get full benefits – then leave to air-dry for a nice wave.

● The longer your hair, the more it weighs itself down and the flatter it looks. Fine hair does well in a blunt, mid-length bob. A few layers can also



As a model, Parfitt's learned all the best hair-styling tricks

be useful for encouraging texture and movement, but not too many or you risk removing necessary bulk. Colour can be great for thickening up strands as it swells the hair shaft. Again, don't overdo it – a few well-placed highlights might be all you need.

● Ponytails can be tricky with fine hair – it's more obvious when it's skinny. Try backcombing the pony to make it appear fatter, or pop in a hair piece to defy sparseness. Better still, pile your hair into a loose, messy twist instead. It's better for keeping an overall feeling of 'airiness' in your hair. ❧

For more of Jade Parfitt's beauty secrets, go to REDONLINE.CO.UK

BEST NEW VOLUME-BOOSTERS



Christophe Robin

Purifying Hair Finish Lotion, £36
A spritz of this slightly astringent, root-lifting 'hair vinegar' quickly clarifies and refreshes limp, lifeless roots.



Aveda Thickening Tonic, £20

A blow-dry lotion that plumps strands with wheat proteins and natural plant gums for super-thick texture and noticeable bulk.



John Frieda Beach Blonde Sea Waves Sea Salt Spray, £6.99

Just relaunched and better than ever. Scrunch into damp hair and leave to air-dry for masses of lovely texture.



Redken Pillow Proof Blow Dry Two Day Extender, £15.80

Ultra-fine dry shampoo that blots oomph-killing sebum. Spritz into lengths and blast with a hot dryer, too, for crush-proof volume.



L'Oréal Professionnel Hollywood Waves, £14.99

Deliciously light and non-sticky mousse that delivers great waves (and a fresh scent).

Celebrity fine-hair hacks



Jessica Alba has reportedly swapped too-rich conditioning

creams for light leave-in mists to tease maximum volume from her fine hair.



Karlie Kloss went from long hair to world's most-wanted bob and

welcomed loads more texture and sexy volume into her life (as well as top ad campaigns).



Kristen Stewart has embraced the 'hair flip' (ie a deep side-part) as her staple

red-carpet look, instead of a centre parting, to create plenty of height on top of her head.

Ogx[®]
beauty pure and simple

thick & full
**biotin &
collagen**
SHAMPOO

A high performance blend with **Vitamin B7 biotin**, infuses nutrients into your strands while **collagen** and **hydrolyzed wheat protein** create the appearance of thicker, fuller, healthier looking hair.

Ogx[®]
beauty pure and simple

1000 ml e 1000

Thicken. . . the power of Biotin & Collagen.

PRETTY IN PINK (*& black*)

Looking for something new to spritz? Sweet, elegant and heady, these fragrances smell as sensual as they look

Photograph ENZO TRUOCOLO

Valentino Donna EDP,
£69 for 50ml

At last, a non-standard rose in which iris and bergamot provide an elegant counterpoint to the principal bloom. Feels gratifyingly expensive.

Alaïa Paris EDP,
£62 for 50ml

From the man who brought us the ultimate body-con dress, Azzedine Alaïa's first fragrance smells like naked skin. Soft, powdery and warm.

YSL Black Opium EDT,
£52 for 50ml

This is sweet, gourmandy and a million miles from the original, but worth a spritz if you crave warmth and comfort for the season ahead. 

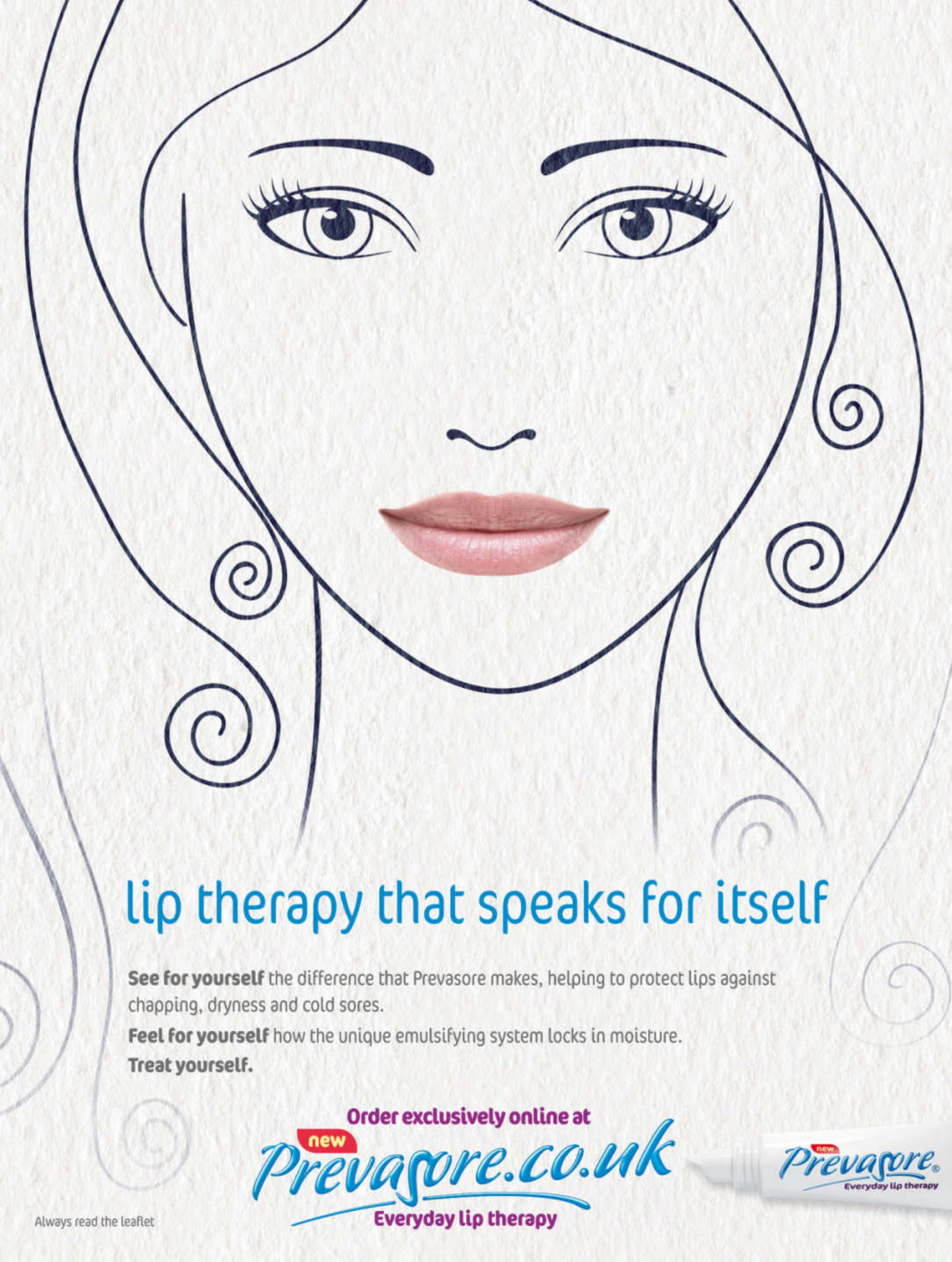
Chanel Chance Eau Vive EDT,
£55 for 50ml

This grapefruit-laced fragrance has real depth and is the first from Olivier Polge; a sign of great things to come from Chanel's new fragrance creator, perhaps?

Tom Ford Noir Pour Femme EDP,
£75 for 50ml

Sticky and rich, this powerful fragrance is reminiscent of Terry's Dark Chocolate Orange and definitely not for the faint-hearted.

For 10 more new-season scents you'll want to try, head to REDONLINE.CO.UK



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L'Oréal
Paris Color
Riche in
OMG Blues,
£4.99

Revlon
Nail Enamel
in Blackest
Black, £6.49

OPI Nail
Lacquer in
O Suzi Mio,
£12.50

Chanel Le Vernis in
Vert Obscur, £18

NO GOING BLACK

If nails weren't nude for the A/W 15 shows, they were painted what nail artist Marian Newman termed 'black that's not quite black'. In short, black with a slick of midnight blue, forest green or aubergine on top. 'It softens the black and gives it an intriguing dimension,' she says. *See more of our favourite no-black black shades at Redonline.co.uk*



Almost-black nails
at Michael van der
Ham A/W 15

Beauty maths



Estée Lauder
Eyeshadow
in Naked
Gold, £20

+



Bobbi Brown
Pot Rouge
for Lips and
Cheeks in
Maui, £19

=



Dsquared2's
glowing, sunset look

UPDATE

BEAUTY NOTEBOOK



THIS CHIC, POWDERY
FLORAL COLOGNE
MIGHT JUST BE MY
FAVOURITE JO MALONE
FRAGRANCE TO DATE

Jo Malone Mimosa & Cardamom
Cologne, £85 for 100ml

3 BEST NEW CLEANSERS

Great skin is still a *thing*, and a thorough cleanse is your first step towards that juicy glow. I've tried and loved:

OIL:
Caudalie
Make-Up
Removing
Cleansing
Oil, £18



FOAM:
Guerlain
Gentle
Foam
Wash Pure
Radiance
Cleanser,
£37.50



GEL:
**Bio-
Essence**
Miracle Bio
Water Jelly
Makeup
Remover,
£16



TOP TIP

Skin dries out most around the eyes and along those lines either side of your mouth, but dotting those areas with cream throughout the day keeps things dewy.

BEAUTY INSIDER

by ANNABEL MEGGESON



THEY'RE ONE OF OUR BUSIEST BODY PARTS, yet their skin is some of the thinnest and they have no protective oil glands. It's why **LIPS** can get chapped at any time, including the precise moment you fancy slicking on a lovely new-season lipstick. To avoid a **LAST-MINUTE LIPPANIC** (which more often than not involves retrieving particles of bitty scrub from inside my mouth and rushing the balm so lipstick simply slides off), I've started treating my lips as part of my skincare routine, giving them a purposeful rub with my flannel during cleansing and applying a generous layer of Vaseline somewhere between serum and eye cream. I keep up the good work by ensuring there's a balm in every bag and drawer, and, honestly, I'm no longer caught short. **SHOULD I CRAVE A COLOURFUL MOUTH**, courtesy of, say,

Guerlain's Kiss Kiss in beautiful Crazy Bouquet (£26.50; 1) or Lipstick Queen's shimmering All That Jazz in Hot Piano (£22; 2), I get a perfect result right there and then. It's a small thing, but it makes me smile.



*This month
I have been...*

WATCHING Frédéric Tcheng's film *Dior And I*; **KEEPING** Dirty Works Cucumber Eye Pads (£4) in the fridge for emergency de-puffing; **CREATING** definition with Burberry's Eye Colour Cream in Gold Copper (£25)

Photographs Imaxtree, Getty Images, Pixeleyes. For stockist details, see the Directory



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Philips Lumea uses IPL technology to give you long lasting hair-free skin with no regrowth. But don't take our word for it, see what real women who use Lumea think.

Philips Lumea. Hair-free skin, always.

innovation  you



Find out why 1 million women already love Lumea
philips.co.uk/lumea

PHILIPS

A portrait of Paula Goldstein Di Principe, a woman with long, wavy, reddish-brown hair and bangs. She is looking directly at the camera with a slight smile. She is wearing a blue and white patterned top. The background is a plain, light grey.

Paula Goldstein Di
Principe, fashion
editor and founder
of *Voyage D'Etudes*

The future of beauty? IT'S HERE

If there's one thing that's changing the face of beauty forever, it's technology. Here's how...

Beauty today knows no boundaries. In this digital age we are able to discover the latest beauty trends anywhere, anytime, from any internet-enabled device. Social media and beauty bloggers create an active, engaged community where real-world advice and hands-on insight is sought and shared. A woman in London or Edinburgh, for example, has access to all the latest beauty insights and products from Seoul to Beijing, New York to Berlin.

Championing this burgeoning no-boundaries approach to beauty is the #BeautyHeroes campaign, for which Philips and *Red's* sister magazine *Elle* hand-picked six collaborators from China, Korea, Russia, Germany, France and the UK. They have been documenting their two-month journey, as they challenge and reinvigorate their beauty routines with Philips beauty devices.

We asked UK collaborator Paula Goldstein Di Principe about the trends in beauty she has encountered as she travels the world in her role as fashion editor and founder of online

travel magazine *Voyage D'Etudes*. We've come a long way, Paula points out, since the days when a so-called 'traditional' UK beauty routine wouldn't have run to much more than 'a bit of Pears soap'. In 2015, anyone with even a passing interest in beauty understands the value of a thorough and effective skincare routine, with an increasing focus on pre-emptive action on skin ageing (SPFs, serums, moisturisers). But it's sharing what

**'The LUMEA app
is a BRILLIANT
addition to the DEVICE'**

others know and like that makes her reconsider her beauty routine. 'My friends from South Korea bring back all these amazing face masks,' says Paula, 'and we're all like, "What is this?"' There's definitely an interest in the improvements in science. But, Paula believes where the UK leads is in its championing of natural skincare ranges – and not just when it comes to Asian and European approaches.

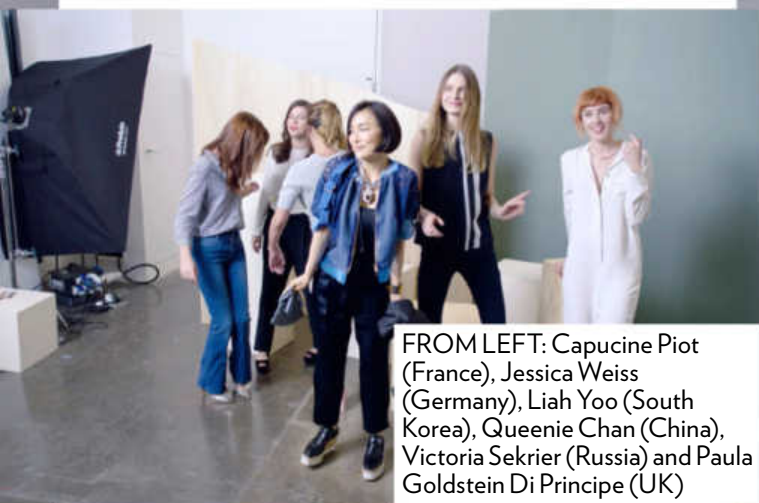
Having recently relocated from

London to New York, Paula thinks the 'more natural, products from home' still rule. 'With the exception of a few select things,' she says, 'I'll still be pairing my Philips VisaPure skincare routine with those.'

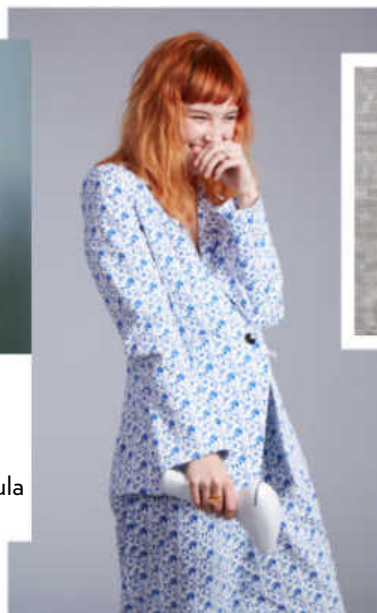
It's not the only difference Paula's noticed between the two leading fashion capitals. 'In NYC manicedis are not a treat, they are as compulsory as brushing your teeth,' she says. 'The badly painted nails I had been able to get away with in London do not cut it at all.'

The in-salon experience is on another level again. 'I left my first visit to a New York hair salon feeling like I'd had five hours sleep, I was so pampered,' she laughs. 'Service is serious in this city.'

The most significant shift in global beauty trends, however, isn't happening in salons. As technology becomes more advanced – and as Paula has discovered in her role with Beauty Heroes – the latest electronic tools let us enjoy salon-professional results at home. It's a bone fide DIY beauty revolution – and Philips' leading-edge technology is heading the charge.



FROM LEFT: Capucine Piot (France), Jessica Weiss (Germany), Liah Yoo (South Korea), Queenie Chan (China), Victoria Sekrier (Russia) and Paula Goldstein Di Principe (UK)



See Paula talk about global beauty trends and more at BEAUTYHEROES.COM

BEAUTY ON THE GO

'Our lives are getting busier and busier,' says Paula. We're travelling more so time is precious. I want to do as much as I can myself in the moments I have rather than spend half a day travelling to a salon.'

Since she started using the Philips Lumea two months ago, Paula has been impressed with how easy and convenient it is to achieve long-term hair removal at home. Regular bi-weekly use has meant she no longer has to worry about being caught on a fashion shoot or at an event with unwanted underarm or leg hair. If anything, the device is so effective that these days she needs to be reminded when it's time to slot in a treatment.

Luckily, technology can step in here, too. The new Lumea mobile app tracks treatments and plans sessions, with reminders of when these are due. 'This is great for me,' says Paula. 'With a busy schedule it's really useful to be reminded of when I need to top-up with the Lumea. It's a brilliant addition to the device.' With information on everything from setting advice and tutorial videos to



user manuals, it is, of course, ideal for new users, too.

For Paula, this is the future of beauty. 'In the same way you have your phone and you can work wherever you are, beauty increasingly has to be mobile,' she says. 'It's about having these tools you can just throw in your bag. It's not about taking time out of your day to use them it's about being able to do whatever you need to be able to do wherever you are.'

Smarter beauty

Offering long-term control over facial and body hair all year round, the Philips Lumea uses leading-edge technology to bring salon-professional results to the privacy of your home, keeping your skin continuously hair free. Use it with the new Lumea app for session reminders, progress trackers, user guides and more.

The Philips VisaPure is a powerful yet gentle electronic brush that cleans skin up to 10 times more effectively than hand cleansing*, while its stimulating brush-head leaves skin looking more radiant and glowing. With Philips, beauty has never been so smart or so easy.

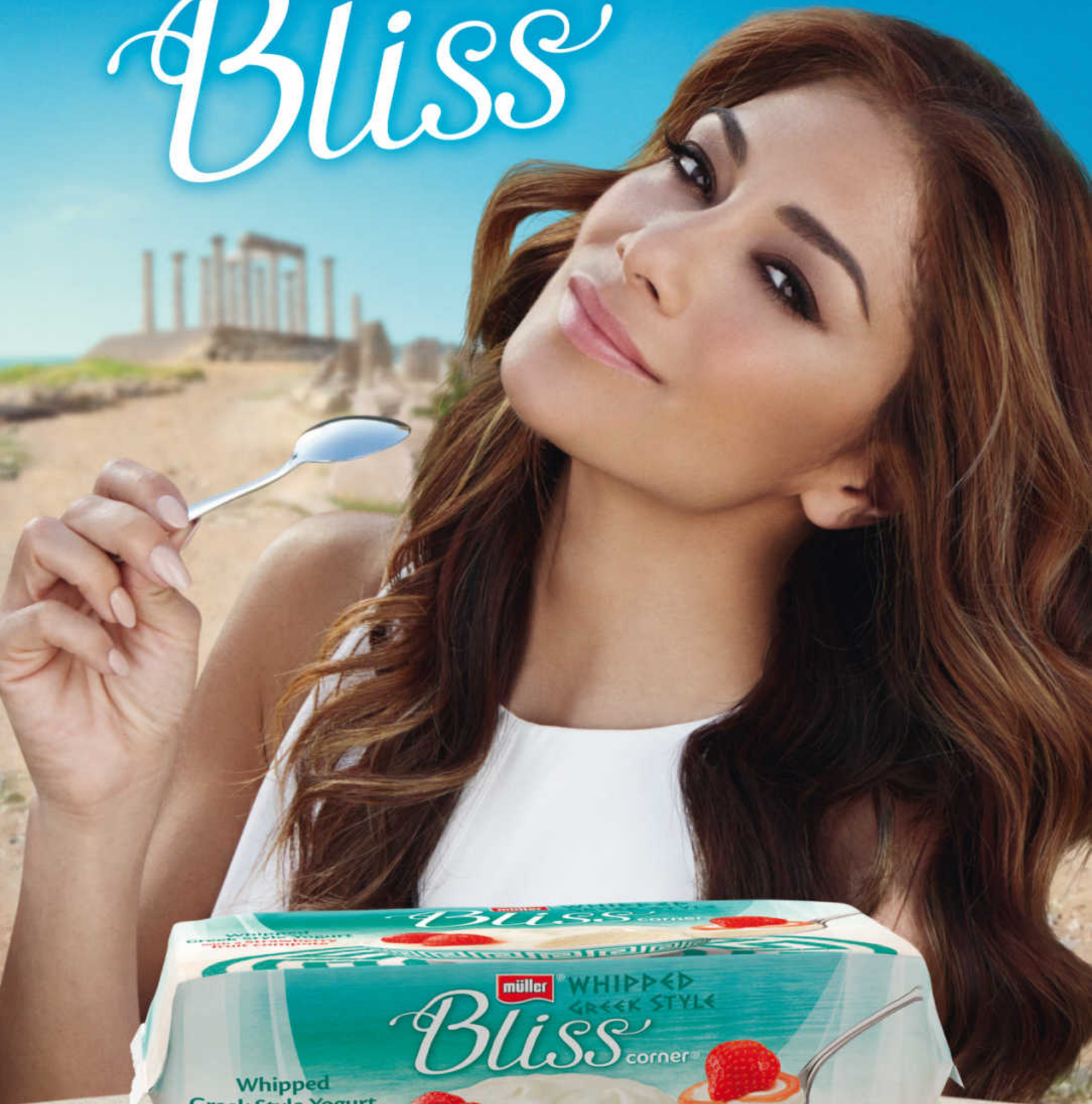
Win a beauty box

At beautyheroes.com you won't just find all the latest news and beauty advice from our six international collaborators. Every month, Philips and Red's sister magazine *Elle* are giving away a brand-new beauty box, worth at least £500. Each one is packed with one of the collaborator's personal beauty essentials, including a selection of Philips' must-have beauty tools. All you need to do is sign up to receive the #BeautyHeroes newsletter for your chance to win. Do it at beautyheroes.com today!

*Compared to make-up removal by hand. Data on file

PHILIPS

*So creamy
it's sheer*
Bliss



Living

Edited by PIP McCORMAC



BOUNTY HUNTER

Britain's gardens are never more abundant than at this time of year, when farmers' markets and florists are blooming with the best of the season. Cherries grown in Hertfordshire, strawberries from Scotland, or a bunch of daisies from your own back garden – all you have to do is look. And with produce this good, it doesn't take long to prepare: ripe fruit with a sprinkling of basil, perhaps, or an unstructured posy of flowers displayed messily in a jug. Make the most of right now. ■

Be inspired by our
guide to cooking
with fruit at
REDONLINE.CO.UK



Skye Gyngell, opposite, at
Somerset House and, this page,
Roasted strawberry and balsamic
ice cream (recipe on page 184)



EATING IN

SKYE'S THE LIMIT

With the runaway success of her new restaurant, there's nothing stopping *Red's* contributing editor Skye Gynell. You've just got to try her recipes »

Photographs ANDREW MONTGOMERY
Prop styling SARAH KEADY
Food styling ALICE HART

If Somerset House is a fairy-tale castle, all statues and domes and leaping fountains, then Skye Gyngell is its queen. For her latest restaurant, Spring, in a vaulting enclave off the left wing, is an enchanted world of soft grey-pinks, pastel blues and food that sings with her lightness of touch. It's been open nearly a year, to stellar reviews and packed crowds, but there is something of a magical twisted path to how she got here – it really wasn't meant to be this way. The last time she graced these pages, writing recipes for *Red's* April 2013 issue, she was at Heckfield Place in Hampshire, wafting around the hotel's veg garden, picking herbs and looking forward to its opening, supposedly that month. So what happened? 'I know, it's like, "What's going on?"' Gyngell grimaces with a giggle, referring to the most pushed-back launch date in history. 'Hopefully it'll be open by the end of the year... it's just the owner wants to get it really right.'

As problems with the infrastructure grew and delayed the country-house hotel further, Gyngell's frustration mounted. She wanted to cook, to be back in her own kitchen, which she'd not had since leaving her Michelin star behind at Petersham Nurseries in 2012. And so she took matters into her own hands, found an old tax office in Somerset House, battled through the entrenched thorniness of 96 different planning applications and finally opened Spring.

The thing about Gyngell, though, is she possesses that unique British quality (despite being Australian-born) of never quite being able to admit to success. No matter how much I praise the restaurant (its food, its decor, its natural light – all because I'm genuinely in awe), she simply shrugs it off, embarrassed. 'I'm only just beginning to enjoy it,' she says. 'If I'm really honest I was in the bath the other night thinking I must be insane to open a restaurant in west London, and have all that scrutiny and be so exhausted all the time.'

At Petersham she had a loyal following who made the pilgrimage to her haven beyond Richmond, but this is the first time she has been quite so central, has put her head quite so far above the parapet. And without any gimmicks to draw in the crowds; no cronuts or pickles or aged hung beef. 'When we opened, I thought, "Am I enough? Will people come here just for me and my food?"' She needn't have worried – they've flocked. I ask her why she thinks they have and she pauses, her eyes flicker, characteristically unwilling to sing her own praises. 'I think food should nurture you and be good for you. So that's why I use good ingredients... [maybe] that's what makes people respond to it?' Marina O'Loughlin is more succinct: 'Skye has an extraordinary ability to wring the cleanest, purest flavours out of her fine ingredients,' *The Guardian's* restaurant critic tells me. 'Her dishes cause you to marvel at how something could taste quite so perfectly of itself. And that takes real skill.'

Back to these recipes, similar to those found in her new book *Spring: The Cookbook* (Quadrille, £25). The methods are uncomplicated, the ingredients lists relatively short, the only tricks being in Gyngell's delicate flavour-balancing act. Spring isn't inexpensive, it's not the place to go for a quick catch-up with friends (though there is a set lunch menu from £25.50), but treat food to be savoured, remembered, enjoyed. Smart without being formal. 'Good food can bring people to a table, and when people come to a table wonderful things can happen,' says Gyngell. 'I really want people to put their elbows on the table and drag their bread across their plates. That's the food I enjoy.' Make these dishes – and a reservation – and do the same. Dunk your fingers, slosh your sauce, and enjoy. **PIP McCORMAC**

Gyngell's menu at Spring is a carefully created balance of delicate flavours and the best ingredients

“GOOD FOOD can bring people to a table, and when people come to a table WONDERFUL things can happen”

Little gem, candied walnuts and Caesar dressing



Halibut with mustard seeds, curry leaves and tomatoes

yolk, lemon juice and Parmesan into a food processor and blitz for a few seconds. With the motor running, drizzle the oil through the funnel. (Do this as slowly as possible to ensure the dressing doesn't curdle.) Transfer to a bowl and stir in the crème fraîche. Thin to a pouring consistency with a little warm water.

4 Separate the lettuce leaves, leaving them whole. Wash and pat dry, then arrange in individual bowls or on a large platter. Spoon over the dressing, then shave some Parmesan on top. Scatter over the candied nuts and finish with chopped parsley and chives.

HALIBUT WITH MUSTARD SEEDS, CURRY LEAVES AND TOMATOES

This tender white fish is at its best right now, and the delicate balance of spice and citrus lifts it into being a delicacy. It's easy dinner-party food, to really nourish your guests.

SERVES: 5

PREPARATION TIME:

20 minutes

COOKING TIME: 50 minutes

- A knob of unsalted butter
- 1kg wild halibut fillet (skin on), cut into 200g portions

For the aromatic broth:

- 1.5 tsp black mustard seeds
- 5 cardamom pods, seeds extracted
- 1 tsp fennel seeds
- 1 tbsp ghee (or unsalted butter)
- 2 small yellow onions, peeled and finely sliced
- 2.5cm fresh ginger, peeled and finely sliced into matchsticks
- 15 fresh curry leaves
- 1-2 red chillies, deseeded and finely sliced into rounds
- 2 tsp tamarind paste
- 200g ripe, flavourful tomatoes
- Lime wedges, to serve

1 For the aromatic broth, place a large, heavy-based pan over a medium heat. When hot, add the mustard, cardamom and fennel >

LITTLE GEM, CANDIED WALNUTS AND CAESAR DRESSING

The sweetness of the nuts really changes the taste of this classic Caesar salad. Serve with fresh bread to soak up the dressing.

SERVES: 4-6

PREPARATION TIME:

15 minutes

COOKING TIME: 3 minutes

- 2 little gem lettuce heads
- Small piece of Parmesan
- Small bunch of flat-leaf parsley, leaves only, finely chopped
- Small bunch of chives, very finely chopped

For the Caesar dressing:

- 2 garlic cloves, peeled and roughly chopped
- 1.5 tsp mustard powder
- 3 good-quality anchovies (my favourite is Ortiz)

- 1 organic free-range egg yolk
- Juice of 1 lemon
- 2 tbsp freshly grated Parmesan
- 200ml extra-virgin olive oil
- 2 tbsp crème fraîche

For the candied walnuts:

- 150g shelled walnuts
- 100g granulated sugar

1 First prepare the candied walnuts. Preheat the oven to 200°C/gas mark 6. Lay the walnuts, halved, on a baking tray and toast in the middle of the oven for two minutes, careful not to burn. Remove and set aside.

2 Tip the sugar into a small, heavy-based pan, place over a medium heat and stir with a wooden spoon until the sugar melts into a syrup. Add the nuts and stir to coat them in syrup. Remove from the heat and spread out on a tray lined with baking parchment to cool. Sprinkle with salt and set aside until ready to use.

3 For the dressing, put the garlic, mustard powder, anchovies, egg

Daisy wanted her birthday
cake to be beautifully coloured,
EXACTLY like her favourite dress.



Daisy and her Mum mixed and matched their colours
perfectly using Wilton's Colour Right System, available
exclusively from Lakeland. See how easy it was at
lakeland.co.uk/daisy

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seeds and toast gently, stirring until they jump from the base of the pan. Reduce the heat and add the ghee (or butter), onions, ginger and a little salt. Cook gently for 15 minutes until the onions are soft. Add the curry leaves, sliced chillies and tamarind paste and cook for five minutes. Add the tomatoes and cook for a further 20 minutes, stirring occasionally.

2 Meanwhile, preheat the oven to 180°C/gas mark 4. Place a large, non-stick ovenproof pan over a high heat, then add the butter. Season the fish generously with salt, skin-side only. When the butter is sizzling, lay the fish, skin-side down, in the pan and cook for a couple of minutes, until the skin is golden. Without turning the fish, transfer the pan to the middle shelf of the oven and cook for three to four minutes, until it's just cooked.

3 Taste the broth and adjust the seasoning. Spoon it into warm bowls and lay the fish fillets on top. Scatter over the curry leaves and chilli to taste and serve with lime wedges.

CAVOLO NERO WITH FARRO AND GRILLED LAMB

The bright green farro really soaks up the other flavours. For a dish with so few ingredients, it still manages to bring out the best of all of them.

SERVES: 4

PREPARATION TIME:

20 minutes

COOKING TIME: 30 minutes

- 300g farro
- 100ml extra-virgin olive oil
- 100g Parmesan, grated
- 1 tbsp red-wine vinegar
- 1 boned leg of English lamb

For the cavolo nero:

- 1kg cavolo nero, washed, leaves only
- 1 tin anchovies
- 50g unsalted butter
- 2 garlic cloves
- 100ml extra-virgin olive oil

1 Start by rinsing the farro well in cold running water until the water runs clear, just as you would with rice.

Place in a heavy-based pan and cover with cold water, add a good pinch of salt, bring to the boil, then reduce to a simmer for 20 to 25 minutes.

Drain the farro and dress while warm with half the olive oil, the Parmesan and vinegar, and season to taste.

2 For the cavolo, strip the leaves from the core, place a large pot of salted water on to boil and, when boiling, add the leaves and cook for three minutes. Drain and dress while hot with the rest of the oil.

3 Take half of the cavolo leaves and place in a food processor with the anchovies, butter, garlic and some black pepper. Purée until smooth. Taste and add salt if necessary.

Remove from the food processor and toss with the remaining cavolo leaves and the farro. Place in a pan to warm later while you cook the lamb.

4 Trim the lamb of most of its fat and, using a sharp knife, cut into eight pieces. Season with salt and pepper. Turn on the grill and, when it is hot, cook the meat without turning for four minutes. Turn and cook on the other side for three minutes. Leave to rest for 10 minutes in a warm place. Heat through the cavolo and farro until piping hot. Cut the meat into generous slices and serve on top.

SLOW-COOKED VEAL WITH PRESERVED LEMONS AND BLACK OLIVES (page 184)

I've long been a champion of British rose veal and its succulent, meaty chops. It absorbs the taste of herbs beautifully, and the long cooking time makes it ever so tender.

SERVES: 4

PREPARATION TIME:

15 minutes

COOKING TIME:

2 hours 45 minutes

- 1kg rose veal rump
- 2 tbsp olive oil
- 2 red onions, peeled and finely sliced
- 3 carrots, peeled and sliced into generous chunks



Cavolo nero with farro and grilled lamb

- 3 garlic cloves, peeled and crushed
- 1 dried red chilli, crumbled
- 1 bouquet garni (parsley, thyme and bay)
- 120ml dry white wine
- 2 x 400g tins good-quality peeled plum tomatoes
- 200ml chicken stock
- 20, or so, little black olives, stones removed
- 2 preserved lemons, well rinsed and finely sliced

1 Trim the veal of any fine outer membrane and slice into two-inch pieces. Place a large pan over a medium heat and add the oil. Season the veal well and add to the pan. You may have to do this in batches, as if the pan is overcrowded the meat will stew rather than brown.

2 Once the meat is brown all over, set aside. Pour off any excess oil and allow the pan to cool slightly, then wipe out with a cloth. Add the onions, carrots, garlic, chilli and bouquet garni, turn the heat low and cook for 20 minutes, stirring occasionally.

3 Once the vegetables are soft, return the meat to the pan and turn the heat up a little, add the wine and allow to bubble slightly. Add the tomatoes and stock, stir well and return the heat to low. Cook for two hours on the lowest heat until the meat is falling apart. Finally, add the olives and lemon slices and cook for a further 15 to 20 minutes. Check the seasoning and serve. »

ROASTED STRAWBERRY AND BALSAMIC ICE CREAM (page 178)

Roasting the strawberries really brings out their flavour – you get the most intense hit, tempered by the sweetness of the balsamic. We serve this in little cups at Spring for a light, palate-cleansing dessert.

SERVES: 8-10

PREPARATION TIME:

15 minutes, plus overnight chilling and freezing time

COOKING TIME: 15-20 minutes

For the vanilla ice-cream base:

- 450ml organic double cream
- 350ml organic whole milk
- 1 vanilla pod, split in half lengthways
- 6 organic free-range medium egg yolks
- 120g caster sugar

For the roasted strawberries:

- 400g ripe strawberries
- 1 tbsp caster sugar
- 3 tbsp balsamic vinegar

1 Pour the cream and milk into a heavy-based pan. Scrape the seeds from the vanilla pod and add to the pan with the pod. Slowly bring to a simmer. Turn down the heat as low as possible and continue to heat for five minutes, then remove and set aside to infuse for 10 minutes.

2 Meanwhile, whisk the egg yolks and sugar together in a bowl until pale and thick. Pour on the still-warm milk mixture, stirring as you go. Return the custard to the cleaned pan and place over a very low heat. Stir continuously with a wooden spoon, using a figure-of-eight movement, until the custard is thick enough to coat the back of the spoon and leaves a channel when you run your finger along it. Remove from heat and strain through a fine sieve into a bowl. Let cool, then cover and chill in the fridge overnight.

3 The next day, preheat the oven to 160°C/gas mark 3. Wash and hull the strawberries and place in a bowl. Sprinkle with the sugar and a pinch of sea salt. Drizzle over the balsamic

vinegar and toss together gently, using your hands, to ensure the strawberries are all lightly coated. Transfer to a roasting tray and roast in the middle of the oven for five to six minutes; the strawberries should be firm enough to hold their shape. Allow the roasted strawberries to cool completely, then transfer to a blender and blitz to a purée.

4 Fold the strawberry purée into the chilled custard base, then transfer to your ice-cream machine and churn until thick and creamy, according to the manufacturer's instructions. Store the ice cream in an airtight container in the freezer until ready to serve.

CUCUMBER AND LIME CORDIAL

We always keep freshly made cordials behind the bar, and as coolers or cocktail bases they can't be beaten. Cucumber is the dominant taste here, so it's savoury and intriguingly refreshing – and a good partner to gin.

MAKES: around 750ml

PREPARATION TIME:

25 minutes

- 225g golden caster sugar
- 1 large cucumber
- Juice of 3 limes
- Crushed ice
- 5-6 mint sprigs or cicely flowers (optional, to serve)

CLOCKWISE, FROM LEFT: Slow-cooked veal with preserved lemons and black olives; Spring's dining space exudes elegance; Cucumber and lime cordial



1 Put the sugar and 500ml of water into a heavy-based pan and place over a medium heat. Bring to the boil, stirring once or twice to help dissolve the sugar. Turn down the heat and simmer for five minutes. Rinse the cucumber, pat dry and place in a blender. Blitz until smooth, then pass through a sieve into a bowl, pressing on the cucumber flesh in the sieve as you do so to extract as much juice as possible.

2 Stir in half the cooled sugar syrup, then taste and add more if it needs it (you can keep the rest sealed in the fridge for up to a week). Add the lime juice and stir well. Put plenty of crushed ice in a jug and pour over the cordial until the jug is three-quarters full. Top with water and stir well. Add the mint sprigs or flowers and let the cordial sit for a minute or two to allow the flavours to mingle. 🍹

Find more Skye Gyngell recipes at REDONLINE.CO.UK



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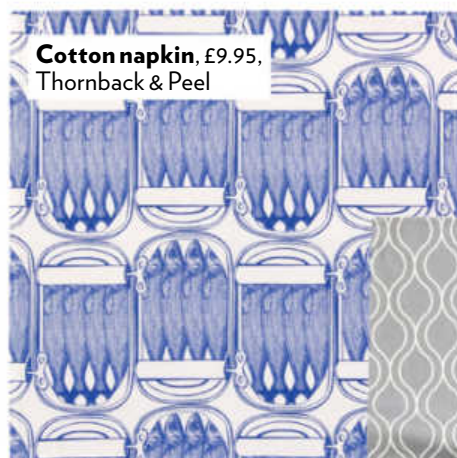


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TABLE LINEN

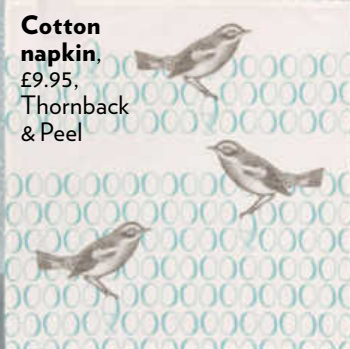
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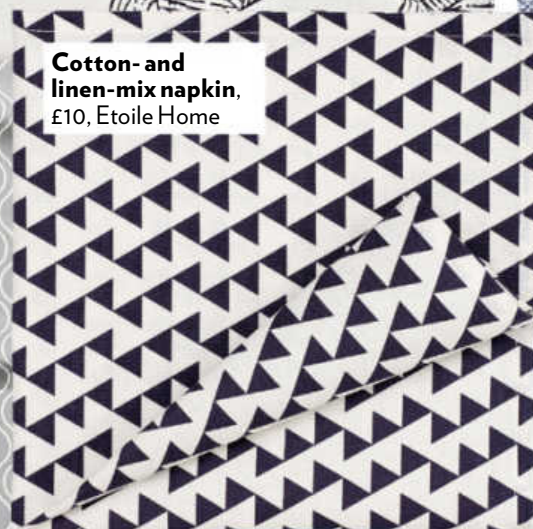
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from £108,
Volga Linen

Cotton runner,
£6.99, H&M



**Cotton- and
linen-mix napkin,**
£10, Etoile Home



**Cotton- and
linen-mix napkin,**
£10, Etoile Home

**Cotton
runner,** £23,
Linum at
Occa Home



Cotton napkin,
£30.15 for a set of
four, Ferm Living



**Cotton
napkin,** £16
for a set of four,
MissPrint at
John Lewis



Cotton runner,
£6.99, H&M



**Cotton
place
mat,** £24,
Jonathan
Adler at
Amara

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FOOD TREND

I'll have what she's having

Restaurants with only one thing on the menu are big news in the food world. And the perfect antidote to modern life, says Sophie Heawood



don't know about you but in my head it's been like living on a main road for quite some time. Thoughts flicker in noisily, like buses passing through my brain. My head is full of stuff; it hoards things. My house is full of stuff; it hoards things, too. So when I go to a restaurant, and the menu goes on for pages, each dish explained by whole paragraphs of waffle – it just adds to The Stuff in my brain, and I find myself longing to be eating at a shack by a beach where there are only three things on the menu and all are grilled and all are delicious. I don't even care what the food is – just make it good.

This is why restaurants that only serve one thing are so appealing to me – and the world seems to be catching on. Last time I was in America I found myself eating at Heywood, in Los Angeles – I'll admit I only went in because we almost have the same name. But this newish neighbourhood café has already become a local phenomenon, as it only serves grilled cheese – what we might call cheese on toast, only a hundred times more so. In the homeland of green juice and kale salad, this place bucks the trend by serving *phenomenal* grilled cheese – small masterpieces of bread and dairy, deep in butter, soaring with sharp fromagerie. I remember thinking if it gave me a heart attack, the pain would be worth it.

No wonder, then, that an American has opened Melt Room in London's Soho, concerned he couldn't find such delights in England. A new restaurant, it also only serves grilled-cheese-type sandwiches. I haven't yet been, but it's next on my list, having already fallen in love with Blackfoot, which is described by its founder Allegra McEvedy simply as 'a pork restaurant'. It is indeed 'a restaurant devoted to the pig', as *The Guardian* put it, with 'a pig-provoked menu' as the *Evening Standard*

explained. There's something so soothing about heading there, knowing the chefs are really focused on one thing. It calms the muddled waters of my brain.

Then there's a similarly named restaurant, also in Soho, called Blacklock, that only serves 'seared meat chops, plus cocktails'. Doesn't it sound delicious? And I don't even like chops. There are new meatball restaurants, as well as Cereal Killer Cafe, on London's Brick Lane, which only serves breakfast cereals. There are bars where you just drink cider, or only port. No more worries about the kind of hangover that comes from mixing your drinks. The death of variety – who knew it could bring such a peculiar kind of 21st-century relief?

I wonder if these places interest me so much because, aged eight, I turned vegetarian, and it wasn't until 20 years later I decided to eat meat again. People were excited for me – just think of all that choice I would have, being able to look at the whole menu. What they didn't realise was that, as one of the world's least decisive people, this new freedom would be a total nightmare. Being forced to pick the desultory 'veggie option' had been easy – now I'd have to spend

half an hour poring over everything, and thinking. And who goes to restaurants to think? I go to eat. So I find these single-option places provide a certain Menu Mindfulness, if I can be so poncey as to call it that. I think I can. My conscience is clear as the menu. ■

THE BEST SINGLE-ITEM RESTAURANTS

BAO (53 Lexington St, London; baolondon.com) Nigella, Giles Coren and queues of others love these milky white pork buns.

New York Deli (20 High Street Arcade, Cardiff; 02920 388 388) Hoagies – that's big fat sandwiches to you – brim with pickles and spicy sauce.

Blue Pig (33 Colston Avenue, Bristol; bluepigcafe.co.uk) Pancakes, stacks of them. Sweet, savoury, delicious.

Whaam Banh Mi (40 Great Windmill St, London; whaambanhmi.com) Chicken, pork or tofu-stuffed Vietnamese baguettes, straight from the street stalls of Saigon.



We decode the biggest food trends at REDONLINE.CO.UK

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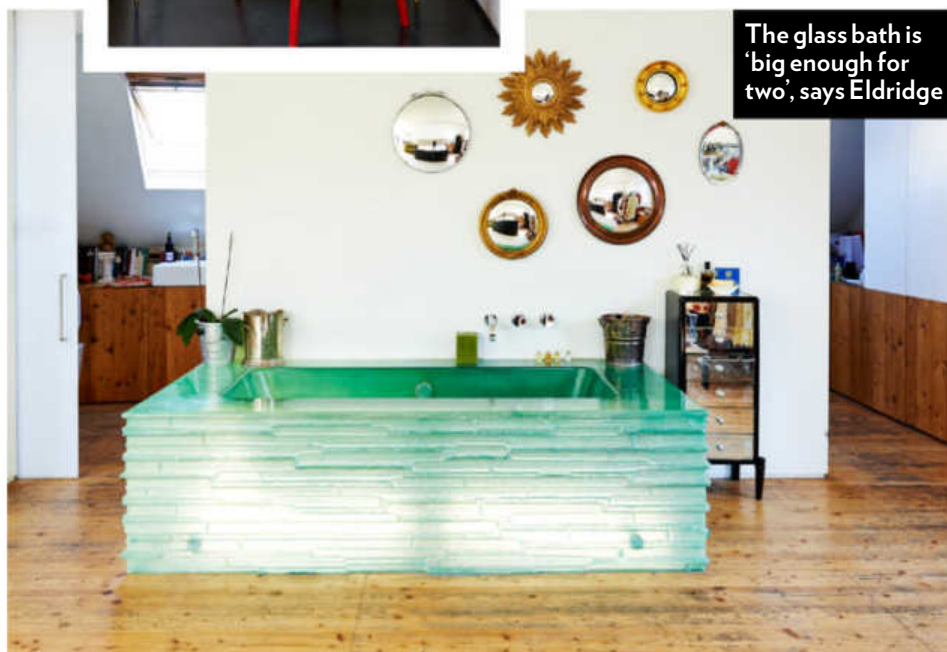
REAL HOME

HOUSE OF *BEAUTY*

With over a million YouTube subscribers and a book due out next month, life is full to the brim for make-up artist Lisa Eldridge. It's not hard to see why so many want a piece of her, finds Annabel Meggeson



CLOCKWISE, FROM TOP: The sofa and cushions are covered in Svenskt Tenn fabric. 'I'm obsessed with the clashing prints,' says Eldridge; the kitchen is the only space kept minimal; the lamp in the office space is by Tann Rokka and the chair is from Liberty



The glass bath is 'big enough for two', says Eldridge

It's becoming a joke. As emails arrive, subject: 'Lisa E interview', I brace myself for yet another change of plan. It would be the fourth at least. Whether it's the venue or date, make-up artist and YouTube sensation Lisa Eldridge is hard to pin down. I blame the internet. If it weren't for her tutorials racking up over 10 million views, she wouldn't be quite the in-demand celebrity whirlwind she is today.

Before the tutorials, Eldridge, 40, was a successful make-up artist, working on magazine shoots and million-dollar ad campaigns, and with various commercial contracts (notably Shiseido and Boots No 7). But she was an industry, not a household, name. Now, it's questionable who's more famous: Eldridge or the person she's making up. 'It gets a bit embarrassing. I work with crazy-famous people like Kate Winslet and Kim Kardashian, but the last time I did [Kim's] make-up, someone wanted to video me for their daughter.' Her star power is quite something. 'I did a personal appearance in Selfridges once and apparently I got more presents than Jennifer Aniston when she did one.'

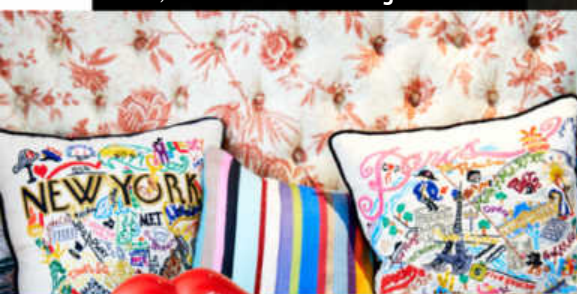
You get presents? 'Yes, loads. People know what I like through my Instagram account and bring me teabags, chocolate, T-shirts with lips on, false lashes, necklaces...' And how does that make you feel? 'Really humbled and I don't want them to spend their money on me, but they're like, "No, no, I wanted to."' I can just see the headline now, I quip: 'Lisa Eldridge on fame, fortune and...' 'Never having to buy teabags again!' She finishes it for me.

Eldridge has truly embraced social media. 'I was up half the night looking at people's Periscopes.' (Turns out, not as rude as it sounds.) 'I love the internet. I was the first make-up artist to have a dot com. The tutorials came about because I was the make-up artist on [Channel 4 series] *10 Years Younger* and I'd get loads of messages from viewers asking for advice. I realised that >>



The large kitchen table is where Eldridge spends the most time. 'Robin didn't like the idea of a padded wall behind it, so we compromised and got a Colefax and Fowler fabric from 1800, the time the building was built'

“
Never do your house
too QUICKLY or you'll
buy things you regret.
I took four years to
find the PERFECT red
chairs for my kitchen
”



FROM ABOVE:
The lips phone is
a treasured piece;
the walls are filled
with art collected
over the years



I could answer 300 questions in 10 minutes online.'

She made her first video after a night out, 'and I looked very, very bad. I had spots and everything. My husband said, "Are you sure you want to do it looking like that?"', but for all the women who wanted to know how to cover a spot, it was better that I had an actual spot to cover'.

It's this (literal) bare-faced candour and authenticity that has helped Eldridge stand out from other beauty bloggers. She isn't afraid to be vulnerable in front of her 1.1 million subscribers; she's accessible and warm. A colleague told me she sometimes falls asleep to Eldridge's videos because they're so soothing, and I see what she means. Her calm, measured tones and engaging manner are notable; it's no wonder people sit and watch her for hours.

Now her fame has meant that her world has expanded beyond YouTube – this year she landed a prestigious contract as make-up creative

director for Lancôme, has curated make-up exhibitions, written a book due out in October ('on the history of make-up; it's been taking up all my time, so at least that's finished') and is more in demand than ever.

She still does her famous friends and even did Winslet's daughter Mia's make-up for a red-carpet appearance. She cites Winslet as one of her dream guests for a video – the one with Alexa Chung has just shy of 1.5 million hits so far – and it's clear Eldridge and Winslet are close: 'Her baby [Bear, aged 20 months, with husband Ned Rocknroll] is *so* cute. He is actually edible. I always ask if she's bringing him, as we like to pass him around a bit,' says Eldridge.

Her other passion is collecting vintage make-up – some displayed here at her north London home alongside her husband (photographer and creative director of *Vogue*) Robin Derrick's curios, including his collection of 1950s Woolworths crockery. She describes them both

Lisa wears, previous page: Shirt, Miu Miu. Jeans, her own. Shoes, Jimmy Choo. This page: Dress, Marc by Marc Jacobs. Shoes, Charlotte Olympia

as 'weird geeks' and refers to a 1950s Mexican glass-topped coffee table as their 'weird geeks collector's table', where a badger's skull (a present from her to him) is displayed next to a snake book (his) and the aforementioned make-up.

She talks about Derrick openly and often – I learn that the fashion photographer is brilliant, driven and someone who clearly loves a party. This morning he's at home nursing a hangover, and once he drank a bit too much and fell down the stairs that lead directly into their bedroom. 'I need to get a wall built,' Eldridge muses. 'We've toyed with the idea of glass, but I've found a good builder through Mary McCartney and I just need to call him and get it done.'

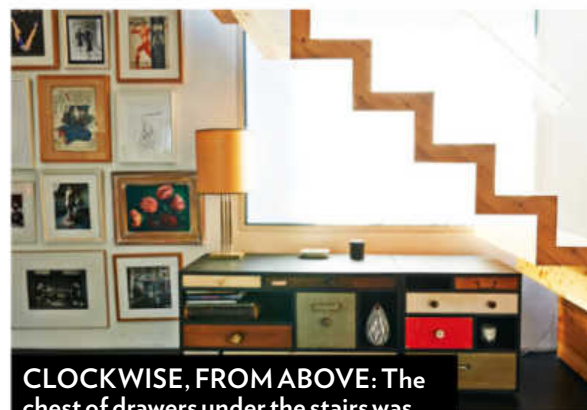
Other interiors projects on the list: 'Replanting the roof terrace and doing the basement, where the boys' bedrooms are.' (The pair live with George, Eldridge's son from a previous relationship, a budding musician aged 17, and Derrick's son Luke, 18, soon to start at Central Saint Martins college of fashion.) It might be a while, though, as her top tip is: 'Never do your house too quickly or you'll buy things you regret. I took four years to find the perfect red chairs for my kitchen. Gather things you really have a connection with.'

It's a busy life being Lisa Eldridge, and in the course of renegotiating interview times her PR admitted that sometimes she says she simply can't take on anything more. How does she keep going? 'I go to the Mayr Clinic in Austria, normally once a year, but twice this year from extreme burnout.' Not that she wishes things were different – she admits that if it all disappeared tomorrow, she would 'miss the facials and massages and lovely treatments'. I have a feeling she won't need to worry about forgoing those. It's that voice, you see. And the way she presents that face. Given how busy she is, it's safe to say Eldridge's star won't be burning out any time soon. »

Face Paint: The Story Of Makeup by Lisa Eldridge (Abrams Image, £18.99; out October 13th)



The TV cabinet is from B&B Italia; the 1970s Brazilian coffee table is used as a moveable art display



CLOCKWISE, FROM ABOVE: The chest of drawers under the stairs was custom-made in Berlin, but try Oliver Bonas for a similar high-street version; the house used to be an industrial space so has no garden, but 'the roof terrace is totally private'; more of Eldridge's art



For more women vloggers causing a sensation on YouTube, see page 77

Metal floor lamp,
£160, Habitat

Cote d'Azur print by Jean-Gabriel Domergue,
£129.99, AllPosters.co.uk



Metal mirror,
£180, Out There Interiors

Black satin floor paint,
£29.98 for 2.5 litres, Ronseal at B&Q

LISA

Zinc letters, £4 each, Horsfall & Wright at Notonthehighstreet



Cotton cushion,
£88, Anthropologie



Cotton cushion, £24, The Stripes Company



'Gather things you really have a connection with,' says Eldridge



Great Toile-Lipstick Pink on Oyster linen- and cotton-mix fabric, £190 per metre, Bennison Fabrics

Fabric chair,
£149.99, Lakeland Furniture



Steel table lamp, £45, John Lewis

Perspex clutch,
£245, Lulu Guinness



STEAL LISA'S STYLE



Wood cabinet,
£465, Oliver Bonas



Glass vase, £36, Ben de Lisi for Debenhams

Get Lisa Eldridge's make-up tips at
REDONLINE.CO.UK

Steal Lisa's style compiled by Sarah Keady. Lisa wears: Dress, Isabel Marant. Shoes, Christian Louboutin. For stockist details, see the Directory



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Escapes

Edited by SASKA GRAVILLE

DESTINATION: STYLE

Gaze on Miuccia Prada's private art collection, find the hidden side of Ibiza and fall asleep in a Lacroix-designed bedroom. We've found the world's most stylish escapes

IBIZA GROWS UP

I have my toes in the sand, the sea in front of me and the red rocks, green pines and blue, blue sky of Ibiza above me. Super-sexy beach club Blue Marlin is just next door, but I am not in Ibiza to party. Enjoying lunch at the much quieter Yemanjá beach restaurant on Cala Jondal (yemanjaibiza.com), I'm appreciating this beautiful island as a grown-up. I'm seeking out its art treasures, eating in restaurants that open year-round, and seeing what it feels like out of season. So far, it feels rather wonderful.

After a lunch of impeccable Spanish favourites, I leave the palm-frond umbrellas and driftwood day beds for Dalt Vila, Ibiza's World Heritage-listed Old Town, dazzlingly sited on a promontory behind massive 16th-century walls.

Beyond the magnificent Ses Taules Gateway, the Contemporary Art Museum (mace.eivissa.es) houses works by the Jewish architect, painter and animator Erwin Broner, who »

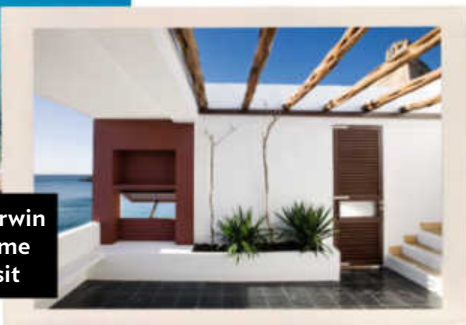


It's easy to be seduced
by Ibiza's Dalt Vila



Cala Comte

Architect Erwin
Broner's home
is a must-visit



fled here from Nazi Germany in 1934, then settled on the island in 1959. Broner was very taken with the simplicity of Ibiza's white-cube country houses and built 50 or so of them on the island, including one for himself on the cliffs in Dalt Vila. His diminutive home, one of many sites featured on the island's new heritage trails (ibiza.travel), is a must-visit for anyone who likes the mid-century aesthetic.

My hotel, Cas Gasi, a 12-room agriturismo, is similarly poetic: inside, a fire flickers in a double-height lounge filled with oil paintings and art books; outside, the pool glows topaz blue. The farmhouse is surrounded by flowers, palms and cypresses, and the excellent, healthy food is made with produce from the hotel's organic vegetable gardens.

The following morning, I breathe in the peaceful surroundings during an outdoor yoga class. My teacher is the lovely Susie Howell, co-director of Ibiza Retreats, and after 60 minutes of listening to the birds and coaxing my body into increasingly challenging poses, I am in a different place – quieter, calmer, more accepting, more receptive.

It's a magical way to start a day of cycling through the fields and flowers of the Santa Agnès valley in Ibiza's boho north, and sipping Clot d'Albarca wine at the rustic Sa Cova winery (sacovaibiza.com). Over lunch at Can Cires (cancires.com) in the village of Sant Mateu, the owner serves delicious flaó (mint cheesecake) with a parrot on her shoulder.

A sunset swim to the beat of drums at Cala Comte is followed by dinner at the Oleoteca Ses Escoles (canmiquelguasch.com), a beautiful rustic-chic restaurant where the lamps are made from old olive jars and an on-site shop sells home-pressed oils

and irresistible Campos de Ibiza perfumes.

I also eat at Lips Reartes (lipsibiza.com), a new barefoot-glam restaurant on Playa d'en Bossa, the endless beach between the Old Town and airport that is also home to the new Hard Rock Hotel and open-air club Ushaia. The restaurant's cool white decor and food by the former El Bulli chef David Reartes are undoubtedly seductive. I'll leave high-season Ibiza to the clubbers, but come early autumn, I'll be back – like a shot. **LISA JOHNSON**

TRIP NOTES

Cas Gasi, double rooms from around £209 per night, b&b; cascasi.com. British Airways flies from London City from £71 one way; ba.com



Lush grounds and
farm-fresh cuisine
at Cas Gasi

What to pack

Cotton clutch,
£49, East

**Metal
earrings,**
£12.50,
Daisy and
Eve at
Evans



Leather sandals, £120,
Ancient Greek Sandals

The bar at the
Hotel Jules César
is a heady mix of
pattern and colour



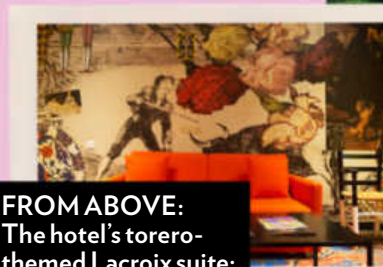
IT'S LACROIX, SWEETIE

After a stay at Hotel Jules César in Arles, Provence, it's easy to return home feeling a little uninspired about white walls – and dreaming of bolder things. Once you've slept with Christian Lacroix – so to speak – it's colour all the way.

The designer is responsible for the hotel's glorious palette. Having grown up in Arles, he was the perfect man for the job, working the influences of the town into his vibrant designs for the 17th-century Carmelite convent.

Chairs and sofas in zingy, orange, blue and yellow fill the bar, against a backdrop of lime walls and blown-up photographs, one of the muscled back of a torero (bullfighting is a big thing in Arles and a theme throughout the hotel). In the bedrooms, candy-pink striped curtains hang beside olive and grey walls, with multicoloured floor tiles in the hallway. It's an invigorating environment to wake up in.

The Lacroix suite, with its blood-red walls and a beautiful mural of a torero in action, was designed, I'm told, for a famous French bullfighter who stays here when in town.



FROM ABOVE:
The hotel's torero-
themed Lacroix suite;
the 'Van Gogh bridge'
is just a bike ride away



What to pack

**Silk
georgette
shirt, £195,**
Eileen Fisher

**Denim
jeans,**
£149.95,
NYDJ

**Suede
shoes,**
£49, Jones
Bootmaker



During Arles' photographic festival *Les Rencontres d'Arles* (until September 20th; rencontres-arles.com), the hotel buzzes with creativity. It has even, in a former incarnation, attracted Picasso and Hemingway as guests.

The town, known as 'The little Rome of Gaul' (for its Roman arena, baths, theatre and necropolis), has enough to keep you busy for a weekend. There are pretty cobbled streets to wander and some excellent art galleries, including the Vincent Van Gogh Foundation (fondation-vincentvangogh-arles.org), filled with the artist's drawings and paintings, some from his time spent here.

We hired bicycles from 1Vloc (1vloc.com) and followed the canal to the 'Van Gogh bridge', instantly recognisable from his paintings. The next day we hopped on a bus to picturesque Saintes-Maries-de-la-Mer (just under an hour away), scooped ice cream and took a boat trip through the Camargue to see wild horses, bulls and pink flamingos (bateaux-4maries.camargue.fr). You can see why Lacroix felt the need to incorporate the best elements of his home region into his design. Back in the colourful bar, Aperol spritz in hand, I know I could get used to the Lacroix way of life. **CATHY LEVY**

TRIP NOTES

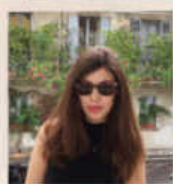
Hotel Jules César, double rooms from around £167 per night; hotel-julescesar.fr. Ryanair flies from Luton to Nîmes from £80 return; ryanair.com



FROM LEFT:
Milan Cathedral;
Fondazione Prada
houses work by
Lucio Fontana



PRADA'S MILANESE WONDERLAND



If there's a more fashionable reason to go Milan right now, I can't think of one: the newly opened Fondazione Prada (fondazioneprada.org) has made the city a must-visit for art and style fans alike. Designed by star architect Rem Koolhaas, the Fondazione houses designer Miuccia Prada's considerable private art collection alongside Greek and Roman statues loaned from museums. With permanent installations as well as rotating exhibitions, there's never a bad time to visit. When you do, make sure you stop at Bar Luce, the Wes Anderson-designed café, where aperitivos are served by Ralph Fiennes lookalikes.

Not all Milan's sites are as visible as the Fondazione's gleaming gold tower. Ask any Milanese what they love about their city, and the answer will be the same: its hidden charm. Walking the streets of the Quadrilatero del Silenzio, home to the city's most expensive real estate, I understand what 'hidden' means: the imposing façades might catch your attention, but a peek through the gates reveals luscious private gardens.

One of the best hidden treasures is Villa Necchi (visitfai.it), where the 2009 film *I Am Love* was filmed. Built in the 1930s by a wealthy couple, it was donated to the city along with all its contents, so you can drool over a giant closet full of vintage Chanel, then sip cappuccino by the pool.

Excelsior Hotel Gallia is the perfect base for a sleek city weekend. An extensive refurb has made it Milan's coolest new place to stay. Tributes to the original art-deco features are everywhere from the black marble walls to the imposing chandeliers, jazzed up with generous touches of neon and quirky Italian design pieces. A roof-terrace restaurant, opening in September, is sure to be filled with Milan's beautiful young things. Get to the Fondazione Prada before they do. **LUCIA FERIGUTTI** >

TRIP NOTES

Excelsior Hotel Gallia, double rooms from £640 per night, b&b; excelsiorhotelgallia.com. Alitalia flies from London City and Heathrow, from £140 return; alitalia.com



What to pack

**Acetate
sunglasses, £245,**
Jimmy Choo

**Leather
pouch, £95,**
La Portegna

Cotton-mix scarf,
£145, Marc by Marc
Jacobs at Net-A-Porter



**FROM ABOVE: Stay
at the Excelsior Hotel
Gallia; Villa Necchi
is a hidden treasure**





Riddarholmen

The stunning Ett Hem, and below



SCANDI COOL IN STOCKHOLM



Feeling at home straightaway is not something you can often say about a luxury hotel, but with Ett Hem, you really do. Albeit an incredible home with interiors by British design star (and founding editor of *ELLE Decoration*) Ilse Crawford.

The hotel – which translates as ‘a home’ – reinvents the concept of a luxury stay, and offers guests an experience that is quite unlike anywhere else. And rather wonderful. (No wonder the married A-list actors who were there during our stay had booked in with all their kids – it’s that kind of place.)

Under Crawford’s design eye, Ett Hem has ripped up the hotel rule book. Guests wander freely from bedroom to living room to kitchen, helping themselves to drinks from an honesty bar or a slice of freshly baked lemon cake. There is no sense of formality, none of a hotel’s usual ordered way of doing things. You want breakfast on a sofa in the living

room? That’s fine. Dinner in the kitchen as the chef cooks in front of you? Of course. Another glass of wine? Help yourself.

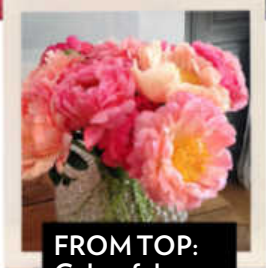
In fact, Ett Hem feels like a private club – all the service of a hotel, but none of the ‘them and us’ mentality of guests and staff. You feel like a friend of the family – albeit with a not-insignificant bill at the end of your stay (helping yourself to a few glasses of wine is not cheap...).

Crawford’s vision is integral to making this former family house one of Europe’s hippest hotels. Her impeccable mix of vintage, modern and bespoke is so liveable and so covetable, it’s hard to imagine wanting rooms to look any other way.

The 12 bedrooms come with sludgy grey walls, sparkling chandeliers, custom-made furniture and vintage chairs slung with cosy sheepskins. Vases of wild flowers and elegant accessories designed by Crawford for Georg Jensen complete the look.

Downstairs, huge velvet sofas, piles of design books, candles and more flowers create a mood of utter relaxation. And sitting in the kitchen at the scrubbed wooden table, as the chef presents dish after dish of cleanly delicious Scandi food (there’s no menu, of course), you don’t want to be anywhere else.

Ett Hem is not in the centre of town, and that adds to its charm. It’s a lovely stroll through parks and smart residential streets to the more touristy areas – and then you get to return home to Ett Hem’s low-key elegance. Your home from home – if only. **SASKA GRAVILLE** 📷



FROM TOP: Colourful Stockholm; perfect peonies at Ett Hem

What to pack

Metal and cubic zirconia earrings, £19, Pandora



Wool jumper, £16, Matalan



Faux-leather trainers, £34.95, Gap

TRIP NOTES

Ett Hem, double rooms from around £315 per night, b&b; etthem.se. SAS flies from London Heathrow to Stockholm; flysas.com/en/uk

Into the wild

Bring a touch of the unexpected to your home and fill every room with late-summer vibes, with expert advice from thejoyofplants.co.uk



Autumn is almost upon us, bringing with it a new mood. But with the summer sun still going strong, that sense of something new and exciting is imbued with a reassuring sense of warmth – of long, sunny days filled with colour.

It's the perfect time to shake up your world, starting with your home – mixing summer's vibrant shades and heady vibes with a touch of fresh, autumnal flair. The easiest route to a home refresh? A few lush, verdant houseplants. Take inspiration from thejoyofplants.co.uk, which

'It's the perfect time to shake up your world, mixing summer's vibrant shades and heady vibes with a touch of fresh, autumnal flair'

has identified three key plants that will lift any room and colour scheme.

First, the primula: exuberant and punchy, it's perfect for brightening dark corners. Group a few together in tonal pots for maximum impact.

Soft and romantic, choose ivy to enliven cool-hued kitchens – use it to fill lots of quirky containers or climb bare walls. And for cosier spaces, you can't beat a yucca. The spiky cowboy of the houseplant world is known to relieve stress, so you can enter the new season feeling as relaxed, fresh and happy as your home.

For more information and inspiration, visit thejoyofplants.co.uk

PLANT LOVE

PRIMULA This perennial houseplant flowers best in mild temperatures. Position out of direct sunlight and keep the soil damp but not too wet.

IVY Loves a cool, European climate so is easy to look after. Place out of full sunlight and water once a week.

YUCCA Originally hailing from the desert, the yucca needs plenty of light and regular watering.

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TAKING OVER THE WORLD ONE HANDSTAND AT A TIME



Spreading a message of meditation, body confidence and philanthropy to her 1.5 million Insta-fans, Yoga Girl, aka Rachel Brathen, is a woman on a mission. Lorien Haynes tags along on her Happiness Tour »

Yoga is booming. In the past few years, it's gone from a hippie pastime to a hip one, from alternative to must-do, from fringe to fitness religion. And Yoga Girl, aka teacher Rachel Brathen, is yoga's high priestess.

She's in Los Angeles today to hold a class for 650 people at the LA Shrine, a venue so huge, it's used to host the Oscars. This is the last leg of her Happiness Tour, which saw her travel from home on the Caribbean island of Aruba to 25 US cities in 15 states to teach thousands of her three million followers on social media. Look at the pictures on Instagram @yoga_girl: bodies on mats as far as you can see. Brathen is so successful that even her dog, Ringo the Gringo, has over 86,000 Instagram followers of his own (@ringo_thegringo, in case you were wondering).

When we meet at her agent's office in Beverly Hills, Brathen, Swedish and 26, looks like she's walked out of a music festival. Broad-brimmed black hat, jeans, bangles, she exudes Scandinavian natural charm: healthy, no make-up. Pretty but not intimidating. But start talking to her, and she has a maturity beyond her years – engaging, honest, approachable. These qualities are the key to her huge fanbase, the reason for the worldwide book deal that's the impetus for our interview.

Brathen confesses she used to be intimidated by the size of her classes. 'I used to be terrified of public speaking,' she says. 'And teaching yoga is basically public speaking. And when I started teaching yoga at home in Aruba, small classes, three people at a time, I wanted to throw up. But then I tried bigger classes – five to 10, then up to 50. I did it gradually.' The payoff, she says, is amazing.

TYPICALLY OF BRATHEN, SHE TREATS A DIFFICULTY AS A LEARNING MOMENT.

Her Instagram feed and book are spattered with these. 'Feeling nervous is a sign that what you're doing is important,' she writes. 'Feeling nervous means you're breaking new ground. Use it to your advantage.'

Brathen is thrilled by those who've stood in line to attend her events. 'A mother came up to me with her daughter and said, "You're her Hannah Montana." Her daughter was eight, she'd bought her own yoga mat and looked at my Instagram every day. It's mind-blowing and beautiful.'

The real challenge, she says, of these enormous events 'is grasping everyone's attention in a real way and

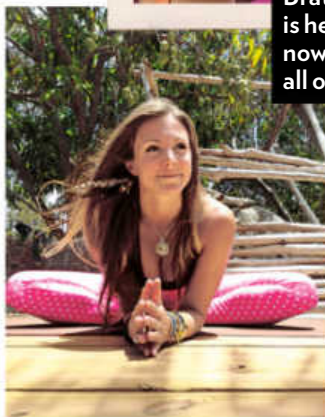
making that space intimate. The more I allow myself to be intimate with a crowd,' she continues, 'the more they feel. There is a lot of release, a lot of tears. They are not only there to learn yoga but to connect on a deeper level.'

Brathen thinks her popularity is down to her willingness to expose her emotions, in class and on Instagram. It's what she writes *under* her posts that engages. She shared the joy of her wedding to Dennis Schoneveld in Sweden last year, their dogs in tuxedos. She's shared rows with Schoneveld ('Who knew weddings could be so stressful?'). She shared her grief after the death of her best friend, Andrea, and people responded in their hundreds.

She's currently sharing just a little on her new secret project, oneoeight.tv, which she's said includes yoga, but also counselling, therapy, Ayurveda and meditation. And there's 109 World, her non-profit organisation that promises to be 'a fusion where online influence and philanthropy come together to create true, sustainable change for people in need – turning social media into a social mission'. She also wants to save the world and clean up the oceans: a recent post about ocean rubbish got nearly 30,000 likes. People respond to her doggy dedication, too; in February, she launched an animal rescue charity, Sgt Pepper's Friends, to spread the word worldwide about animals who need new homes.



Brathen says yoga is her 'anchor' – and now teaches classes all over the world



“
We hold so much
EMOTION in the body.
Practising YOGA is
releasing – that’s why
it’s so DIFFICULT
”

Daily glimpses of
Brathen's yoga-filled
life in Aruba keep her
followers hooked

BUT BRATHEN'S CORE MESSAGE IS THAT YOGA CAN BE YOUR LIFELINE. It was yoga that pulled her back from the brink, as a troubled teen in Sweden. ‘I was drinking myself to death,’ she says. ‘Doing drugs, smoking, destructive and unhappy. It wasn’t just a little phase, I started when I was 12 and didn’t stop.’

Her parents split up when she was two, and she lost her stepfather in a plane crash when she was five. As a teen, Brathen started to steal: from her parents, from shops. She was hospitalised for alcohol poisoning, found herself in a violent relationship. One day her mother, in desperation, sent her on a therapeutic meditation retreat, which led to a second. ‘I don’t know how she convinced me to go,’ Brathen says, ‘but this was the start of a whole new life.’

For her fans, Brathen is a beacon of hope. ‘You are not a victim of your surroundings,’ she writes. ‘You are a powerful being with a choice.’ And, ‘Make peace with your past. Come to terms with the difficulties you’ve been through. It’s the only way to create a peaceful life.’

Brathen describes how, as a teen, her body was painful, too: she was born with scoliosis, and a car accident and a water-rafting accident had left her spine ‘like a poorly constructed game of Tetris. I couldn’t even touch my toes’. Afraid to exercise, she tentatively tried some yoga on the retreats and slowly, very slowly, started

to love it. ‘I needed an anchor,’ she says. ‘To some people that’s running, dancing, riding – but for me it’s yoga.’

Moving to Costa Rica, she began to teach yoga; a couple of years later she met her now-husband Dennis on holiday in Aruba, and moved there to teach. The rest, as they say, is Instagram history.

Her #yogaeverydamnday hashtag now has a life of its own. ‘I’m not suggesting everybody do power yoga, or vinyasa every day; just one element of yoga. A meditation, breathing, five minutes with your legs up on the wall. It’s the consistency of time for yourself that’s important. We hold so much emotion in the body. Practising yoga is releasing – that’s why it’s so difficult!’ And she practises what she preaches. ‘Yesterday I took a 90-minute power class; super sweaty and great. Today, I’ve got a little bit of a headache and I’ve only spent 30 minutes on the mat.’

As with anyone who offers an online window into their lives, not all the comments are positive. Her Instagram is all beaches, yoga, her dogs, her gorgeous bloke. Inevitably, there’s envy and criticism. Given her huge following, isn’t she worried her life is becoming the opposite of the simple message of yoga? That the bigger she gets the more she moves away from what made her famous?

‘No. I am not a guru,’ she says. ‘I hate that word. There is no difference between Rachel Brathen the person and »



This is 'normal' life for Brathen, walking her dogs on the beach, and hanging out with husband Dennis

Rachel Brathen the teacher.' She answers critics on her Instagram and blog with the same kind of honesty as elsewhere: 'I say, if you don't like that side of me, you don't have to follow me.' Her mantra? 'Do no harm, but take no shit!'

Brathen insists her day-to-day routine in Aruba is normal. At home, life is going back to building their yoga studio, walking the dogs and nice dinners. She eats healthily, she says, but, 'I also eat pasta, bread, cheese,



chocolate, ice cream.' She even shares her love of wine. But, she insists, 'The problem is not the food I put into my body but the way I think about my body.' This is another big theme for Brathen: body confidence. Yoga taught her to start appreciating her body for what it could do, not to judge. So, 'it doesn't matter if I'm 10lb heavier this year – or whatever it is. Your body is a miracle just the way it is.'

IT'S HARD TO BELIEVE BRATHEN HAS EVER BEEN INSECURE, when you see how she looks in a bikini.

'No one judges us the way we judge ourselves,' she says. 'Not good enough, thin enough, smart enough.' Social media, she says, can make it seem as though 'everyone is perfect. Everyone is super-thin. Everyone goes to the gym every day. It makes you feel horrible'.

As Schoneveld pops his head around the door and says it's time to go, Brathen says she never imagined this life. She swears it's because she was prepared to move out of her comfort zone, do what scared her. 'There is a lot of magic in taking the steps that make you nervous. Moving with love instead of fear takes courage,' she says. 'But on the other side of it lies liberation. Enlightenment. Joy. Happiness. Acceptance. Surrender. Gratitude. Magic and freedom.' And a lot of yoga. 🧘
Yoga Girl by Rachel Brathen (Yellow Kite, £16.99)

4 RESTORATIVE YOGA POSES

Restorative yoga gives us time and space to be present in the moment, let go of old tension and heal our bodies from within. These are safe, comfortable poses that you can stay in for a long time. Make sure the temperature of the room you're in is comfortable, turn off your phone, and allow the breath to ground you in the here and now.



Legs-up-the-wall pose

Sit down, swing your legs up the wall and then wiggle your way as close as you can to the wall until your sit bones connect to it. If your hamstrings are very tight, you might want to keep your knees softly bent, or place a folded blanket beneath your lower back. Let your arms rest down by your sides, palms up. Breathe deeply.



Open legs

Staying in the same position (left), open your legs to the sides until you feel a good stretch in the inner thighs. Keep your toes active.



The butterfly

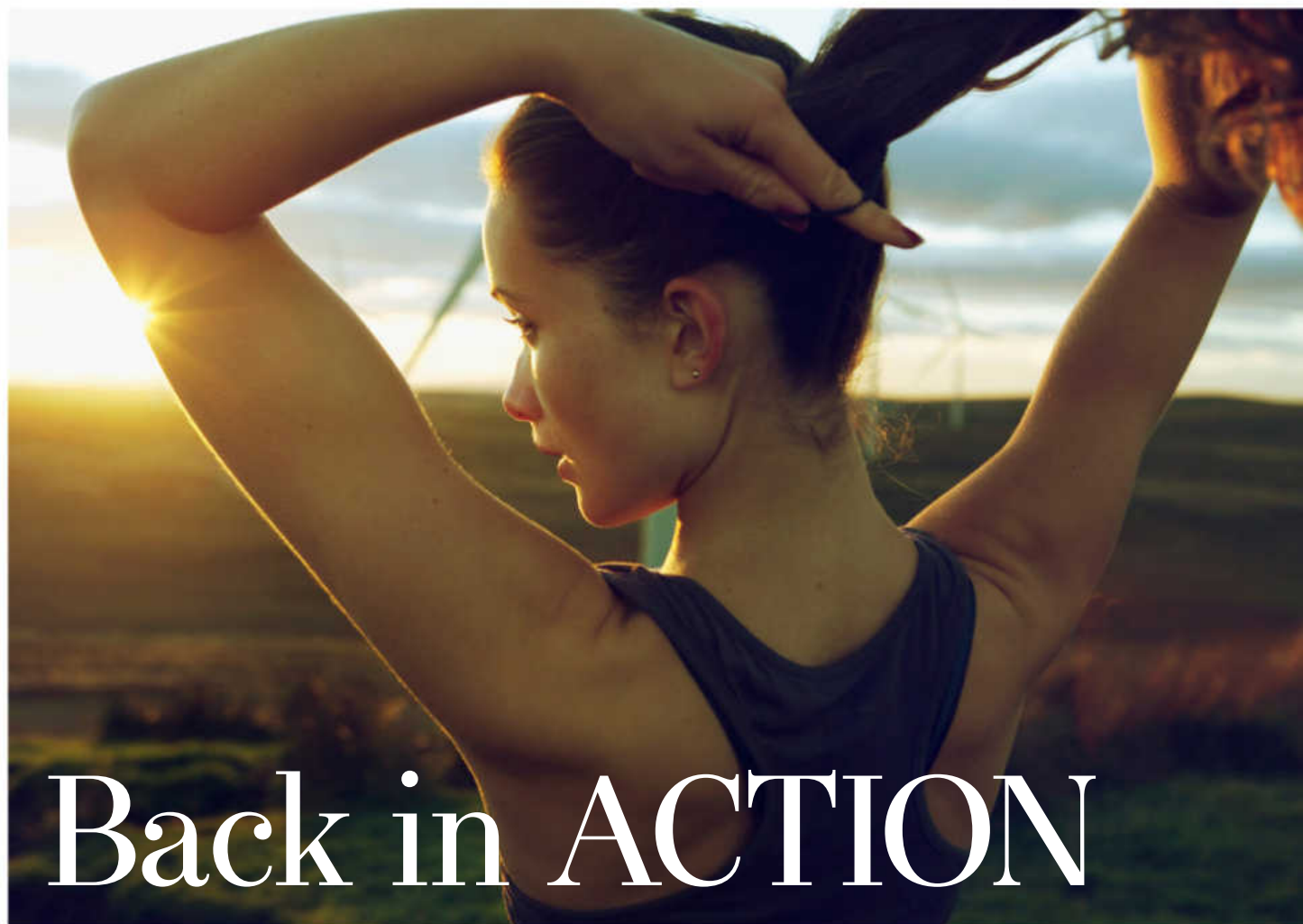
Bend your knees and bring the soles of your feet together. Allow your heels to draw closer towards your sit bones to deepen the stretch. If you like, gently press the palms of your hands toward the knees, bringing them slightly closer to the wall.



Hip opener

Return to straight legs. Bend the right knee and place the right ankle above the left knee. Flex the foot. Gently bend the left knee, allowing the left heel to slide closer to the left sit bone. Pause where you feel a stretch in the right hip and glute. If you feel your tailbone lifting off the floor, soften the stretch, lengthen the tailbone down, and relax the lower back.

For more positions from Yoga Girl, visit REDONLINE.CO.UK



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MIND-SET

IS MOANING MAKING YOU MISERABLE?



If you're caught in a negative mood spiral, one small change just might tip the balance to happy. Alice-Azania Jarvis joins the 21-day no-moan movement



It's a rainy Sunday, I'm tired, and I have work to do. I'm hunched over my laptop when I hear it: a steady drip, drip, drip coming from the corner by the front window. My ceiling has sprung a leak. Just as I pop a pot on the floor to catch the water, my phone rings. It's my mother. 'How are you?' she asks. Honestly? I'm grumpy, annoyed and the temptation to vent is immense. Instead, I bite my tongue and reply, 'Oh, *great*, thanks.'

For the past three weeks, not a single complaint has passed my lips. Though I've definitely felt annoyed and sometimes a little down, I've resisted the urge to call someone and share it. But before you mistake me for some preternaturally perky Pollyanna, I should explain: I'm not usually like this. It's just that, right now, I'm taking part in a 21-day no-moan challenge.

The idea came to me when I heard about an American preacher named Will Bowen, who founded the movement A Complaint Free World. He challenges people to give up moaning for 21 days, and it's become a phenomenon, with 10 million purple plastic Complaint Free World wristbands sold. Dwelling on negatives, says Bowen, makes us feel worse, and stopping moaning makes us happier. 'When we complain, we focus on what's wrong, therefore we perpetuate the flaw.' Why three weeks? It's enough time to make it into a habit.

MUSTN'T GRUMBLE

While I wouldn't say I'm particularly negative, I'm not immune to a good whinge. My favourite moan topics

include travel (Northern line diversions, Overground cancellations and never being able to find a black cab), not having enough hours in the day (and, when I do, not having plans to fill them), and my inability to resist chocolate at 4pm (I've been known to polish off an entire slab of Green & Black's in sub five minutes when on a deadline). According to reports, Brits moan, on average, 1,300 times a year – I'd say I'm about average.

Social media has its own version – #FML or #FuckMyLife, as well as #humblebrag (boasting disguised as a moan) and, of course, #middleclassproblems

'According to reports, Brits **MOAN**, on average, 1,300 times a year – I'd say I'm about **AVERAGE**'

(Waitrose has run out of basil, your roses haven't lasted as long as you'd like). Moaning has even become a status symbol, signifying that we're busy, successful and in demand, points out Brigid Schulte in her book, *Overwhelmed: How*

To Work, Love And Play When No One Has The Time.

Even so, researchers from the University of Missouri have found that complaining can increase the likelihood of depression. 'It takes you into a negative emotion and keeps you there,' explains psychologist Miriam Akhtar. 'You're going to be marinating in it, which is not good for your wellbeing.'

Moaning with no real purpose other than to vent won't make you happier, according to Dr Robin Kowalski, professor of psychology at Clemson University and author of *Complaining, Teasing, And Other Annoying Behaviors*. You shouldn't stop yourself from sharing your feelings when you're hurt or angry, or from pointing »

out when something needs fixing. But ‘expressive’ complaining – when we’re just moaning to no avail – is destructive. Her advice? Instead of venting, write it down. Or take a moment. ‘We have such a tendency sometimes to get caught up in a cycle of complaining and catastrophising. Ask yourself, does the evidence really support that things are as bad as I believe them to be?’

BREAKING THE HABIT

Day one and I soon realise giving up moaning is no walk in the park. It’s just over an hour before I catch myself on the verge of tweeting grumpily about running late for an appointment after having dashed back home for my umbrella. That evening, when I tell my partner about the quest, he laughs, saying, ‘What are we going to talk about?’ I hate to admit it, but he has a point: our dinner discussions almost always include an element of grumbling (workloads, the weather, other people). The trouble is, that’s what seems to stick in the mind.

After my faltering start, the first week goes better. When a bulb blows in the kitchen I don’t grumble. Instead, I think of some advice given to me by Andy Cope, co-author of *Be Brilliant Every Day* – to counter negative thoughts by looking for a positive. I console myself slightly with the fact that at least it’s only one of three bulbs on the fitting.

Actually, I *do* feel more cheerful as the days progress. Midway through week two, I meet a friend for dinner. After we order, she tells me about a stressful work situation: her boss is away and so her workload has doubled. At first I sympathise. After 20 minutes, she asks how I am. Telling her my week has been pretty good – and it has – feels uncomfortably close to bragging, after she’s just shared her nightmare.

I think about one of my original reservations about not complaining. Whether it’s at a bus stop, in the office kitchen or during a tough gym class, a mutual moan builds camaraderie. ‘We do bond in negativity – it provides common ground,’ says Akhtar when I mention this. ‘But ultimately it’s not particularly healthy. It’s not going to nurture the relationship.’

After my awkward dinner, I decide things might be easier if I tell people about my challenge before I see them. While some

friends are intrigued, others are sceptical. ‘How boring,’ says one. I can see her point. Refusing to complain is like refusing to eat cake, or gossip – a bit holier than thou.

By my third week, I’m more in the swing of things. An unexpected result has been slightly increased productivity. Instead of five minutes complaining when I’ve got a lot on, I just crack on. Scrolling through my texts to my mother, I realise that I rarely get in touch when I’m happy; yet I nearly always seek sympathy when I’m down. So I make an effort to send her positive updates, and I swear her replies sound chirpier than usual.

Which brings me to that moment in the sitting room. The leak strikes the day before my challenge ends. I’m pleased I’ve resisted moaning – though there’s another hurdle. The leak is the result of a fault in the exterior wall which I’ve been nagging the building’s management to get fixed. There’s nothing for it but to call the next morning and... complain.

Does this mean I’ve failed? I don’t think so. I don’t rant about how things should have been fixed months ago; I simply describe the problem. It works –

a repairman is scheduled for that week. It’s true: there’s a difference between legitimately voicing concerns to someone who can fix it, and just moaning for the sake of it. I assume the person on the phone was probably delighted I didn’t go on and on, too. Later, I recount the exchange to Dr Kowalski. ‘That’s what we call instrumental complaining,’ she says. ‘You’re complaining to bring about a specific end goal.’

It’s not the only revelation I have as my (almost) complaint-free weeks draw to a close. I’ve taken Dr Kowalski’s advice and kept a note of irritations on my phone. Looking over them, I’m struck by how trivial most are: a sore throat, a slow supermarket queue. Without making a fuss, they’ve faded from memory. I feel liberated, not bottled up. I’ve also realised it’s surprisingly easy to find a positive in non-crucial situations. I don’t believe it would be realistic to give up complaining altogether – not if I want my ceiling fixed. And I think there are social situations where a bit of moaning is appropriate. But cutting back? I won’t complain about that. ■

Try a complaint detox

● **SEEK A SILVER LINING.** ‘Reframe things in a way that gets a more positive feeling,’ says Andy Cope, co-author of *Be Brilliant Every Day*. For example, rather than moaning about your partner tidying away your stuff, think how neat the house looks.

● **USE OTHER OUTLETS.** Surely bottling things up can’t be good? ‘It’s true that inhibiting disclosure takes a toll – if we’re really dissatisfied and keep it inside, it can fester,’ acknowledges Dr Robin Kowalski, author and professor of psychology at Clemson University. ‘Keep a journal... when you put problems down on paper, they seem smaller.’

● **SET A TIME LIMIT.** ‘Allow yourself a certain amount of time,’ says Dr Kowalski, ‘say 15 minutes, and complain as much as you want – vent, scream, yell. And then you’re done.’

● **SURROUND YOURSELF WITH NON-COMPLAINERS.** Positivity is contagious, so if you don’t want to get bogged down in complaints, avoid people who do a lot of it, says Bowen.

● **FOCUS ON SOLUTIONS.** Don’t wallow when something goes wrong, psychologist Miriam Akhtar advises. ‘Think, “How can we solve this?” rather than, “Oh, I feel really fed up.”’

For advice on how to journal effectively, go to REDONLINE.CO.UK

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MEMOIR

HOW I FELL OUT OF LOVE WITH DRINKING



The chatter in her head told her she was drinking too much, but it took Sarah Hepola a long time to listen. And to stop. She recalls the recriminations and revelations along the way

I used to take long baths when I was hungover. I would run the water as hot as I could stand it, hot enough to sting, and I would lie in the tub for an hour sometimes, letting the steam noodle into my brain as I ran through a list of standard questions. Did I say anything stupid? Do I remember how I got home last night?

These mental checklists are familiar to hardcore drinkers. They become a way of organising anxiety, to figure out if apologies are needed, if embarrassment will be required. Will there be an exhausting emotional confrontation ('I don't know why I said that about your boyfriend'), or can I spend my day on the futon, stuffing my face with macaroni and cheese and watching reality TV marathons until the vice grip of my hangover has finally eased? Although everyone's mental checklist is a little bit different, one question is almost universally the same. Am I drinking too much?

I asked that question countless times during my drinking years. I wondered it privately, as I dragged out the recycling bin with a heavy clank, and I wondered it aloud, on phone calls to trusted confidantes made on shaky, low-down mornings. 'You're fine, you're totally fine,' my friends usually told me, because they wanted to lift my mood, and because I mostly looked fine. And also because, for many years, 'Am I drinking too much?' seemed like an inevitable question of modern female life, the kind of thing any free-spirited but conscientious woman would ask while throwing out a beer bottle crammed with 50 cigarette butts.

In my mother's era, women weren't supposed to drink like men. It was unseemly, unnatural. But by the time

I got to university, drinking like men was a badge of honour. I took pride in the way I could slurp down my margaritas while the other girls vomited in the bushes and passed out on the couch. I just loved booze: the taste of it, the release of it, the way it transformed boring evenings into epic events. Mostly, I loved how it transformed me – from an anxious overthinker tugging at the hem of her sleeves to a mouthy firebrand. Alcohol was like pixie dust on an ordinary life.

Of course, bad things sometimes happened when we drank, but that was part of the fun – the thrill and the damage. One night I tumbled down the cement steps outside my apartment. Another night a friend drove me back from a party and then, an hour later, asked me how we'd got home. I had blackouts – minutes and sometimes hours of amnesia, where I kept raging at the party but later could not remember a thing – and they freaked me out. Then again, my friends had blackouts, too.

“Alcohol was like PIXIE DUST on an ordinary life... BAD THINGS sometimes happened, but that was part of the FUN”

Were we drinking too much? Yes, and it was awesome. We were good kids, who would go on to have high-pressure careers, and these years felt like required overindulgence. Drinking too much was drinking right.

I thought for sure I'd stop drinking so much when I got a grown-up job, but instead, the set pieces just changed. My drinking moved from crowded house parties with cheap domestic brew to cosy corner pubs where the bartender gave me a regular's discount. I tried all the new wine bars, and grew savvy about martinis. By my late twenties, friends started to get married, and every season brought another hen-party blow-out, another open-bar celebration, »





Sarah aged 22, in her drinking days

and I honed my shtick as the perpetually single girl with the zany stories to tell. 'Drinking too much' was the anthem of the era's most beloved heroines, Bridget Jones and Carrie Bradshaw, and it began to feel like you weren't living unless you collected a few horrible one-night stands along with your empties.

I woke up Sundays with my head on fire, and I ran the hot bath till the mirrors fogged with steam. Was I drinking too much? The answer almost certainly was yes. I fell and busted my knee open in a club one night and limped out, wasted and laughing, as blood trickled down my shin. I had developed a habit of throwing the wine cork away when I opened a bottle, because it was inconceivable to me I might not drink it all. But sometimes, on Sunday, my friends called me and expressed the same timid doubt. They had gotten too wild at a party. They had woken up with some guy (or girl). When I looked around the bar, I saw people like me: successful, lusty, quick with a laugh. In a world where everyone you know is 'drinking too much', no one is.

When did this change? People often ask me, and it's hard to pinpoint. Recovery narratives are fabled for their 'rock-bottom moment', the light-bulb epiphany when you finally see your problem with clarity, but my rock-bottom moments didn't last very long. I would run that bath, my skin would turn pink and raw, and it would be clear to me that I needed to stop. But then I would join my friends at brunch near noon, and we would tell heroic stories about our misdeeds, and it was clear to me that I was being dramatic. Light bulb: I drink too much. Light bulb: I need a drink. Both were equally true, for a long time.

But the bar stools beside me were growing more empty. At 31, I moved to New York, where 'drinking too much' is a way of life, but my friends were married and had kids now. I drank alone more, which made me feel less accountable. There are many ways to define alcoholism, but one I often use is the moment when drinking tips from 'want' into 'need'. Did I go into physical withdrawals when I didn't have a bottle of wine on a Friday? No. But I needed the drink to settle me, soothe my nerves. I needed the drink just so I could stop thinking about needing the drink.

I didn't have a bathtub in my New York apartment, so I sat on the floor of the shower and let the scalding water pelt my back. I was drinking too much. No question. The question had become: what am I going to do about that? Anyone who has left a marriage can tell you, there is often a long lag time between 'this relationship doesn't work' and 'I am getting a divorce'. What do you do in the meantime? You try to make it work. Get a new job. Go into therapy. Eat broccoli. Get a new apartment with a tub. Because if you love something the way I loved alcohol, if you believe this elixir transforms you, fixes

you, fills you with the sparkle of life, then you will be very, very reluctant to call it a day.

I called an older and wiser woman who had been sober for decades. I wanted her to give me the answers, to rearrange me somehow. 'How old are you?' she asked. '34,' I said. And she said, 'That's about right.'

She had also quit drinking in her mid-thirties. Many of us do. We have aged out of the years when falling off our bar-stool is cute. We are starting to think about families, and why we don't have one, or what to do about the ones we are drinking ourselves away from. Women are worriers. We worry about how we look in this dress, what we said at that meeting, if we hurt that person's feelings. Drinking was the release from such worry for me, but it had become a ferocious source of new anxiety. I could not remember my evenings. Friends were pulling away from me. My therapist told me it didn't make sense to continue our work if I didn't stop drinking. And I was paying her!

My decision to stop drinking was a slow collection of facts, a preponderance of evidence. I was not afraid I would lose everything; I was more afraid I would stay the same.

It's been five years since I took a drink. What I can't believe is how much easier my life is without alcohol. Not at first, of course, because change is painful and slow, and the first year of sobriety was perhaps the most challenging time of my life. I had to stop reaching for a cocktail glass to transform my mood; I had to find other ways to be close to people. I held on to the small joys, which were the only size joys came in: a blue-sky Sunday morning without a hangover, a luxurious bath that did not feel steeped in my own shame. Was I drinking too much? I was not. I was finally clear on that – and, later, much more.

Blackout: Remembering The Things I Drank To Forget by Sarah Hepola (*Two Roads*, £12.99)

Sarah's advice on how to tell a friend she's drinking too much

I've never had to tell a friend she was drinking too much, but people often solicit my advice. Like any confrontation, I imagine the safest route through would be to focus on your side of the street: 'I get really worried when... it's hard to watch... it makes me feel like we're not close.' It's a good idea to stay calm (and sober), and avoid any finger-wagging or glass-counting, which makes people feel judged.

I was confronted by two close friends, about 10 years apart, and neither of them said, 'You need to stop drinking.' It was more like, 'You're not okay, and I can't pretend that's okay with me any more.' They were compassionate, and they took a real risk in being honest with me, and in both cases it strained our friendship for a time. But ultimately, I am tremendously grateful to both those women. 🍷

Read an extract from Sarah Hepola's book *Blackout* at REDONLINE.CO.UK

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ASK PHILIPPA

A lonely reader confesses to 'eating' her feelings. The fact she's recognised she's doing so is the beginning of change, says *Red's* agony aunt, psychotherapist Philippa Perry

Photograph CAMERON McNEE



My husband is a lovely man and I love him, but he doesn't seem to want to do anything with me or our six-year-old daughter. He works long hours and his job is pretty stressful, and when he comes home from work, he switches on the sports channel, often falling asleep on the sofa at 2am or 3am. When I speak to him, sometimes he barely even looks up. He spends every weekend day, practically from dawn to dusk, golfing. When I ask him for more family time, he will do it but only once or twice. I find myself sniping, being passive-aggressive rather than talking about it. Then we row... and then I eat my feelings. In the past year I have stuffed myself with food. I crave sugar and have put on a stone. I have a lovely relationship with our daughter, but I feel as if I don't matter to anyone apart from her. I am so very lonely.
Anonymous, via email

I'm sorry you're lonely but I'm really glad you've recognised that you are. Because as you have been brave enough to name what you are suffering from, you are in a much

stronger position to do something about it, something other than trying to push down the feeling with food.

What we need for survival are food, water and company, to keep at bay hunger, thirst and loneliness. It may seem odd to put loneliness up there with starving, but loneliness is a very real threat.

It used to be thought of as a non-chronic condition without any redeeming features and the cure was to be autonomous and independent – but that is a dangerous myth. Living with loneliness has been proven to be a major risk factor for early death, more deadly than even smoking or obesity. Conditions such as dementia, high blood pressure and alcoholism are all accelerated by loneliness.

Loneliness isn't easy to deal with. It's not easy simply to join a book club or a walking group, to make friends at a slimming club, or get involved in a community project, such as a charity or an activist

group. That's because when we are lonely, unconsciously what happens is we become hyper-alert to being rejected. We look out for snubs and when we look for them, we become more likely to see them.

I think this innate reaction to loneliness is a major contributor to you feeling undervalued. The trick to dealing with it is: notice when you're feeling pessimistic and paranoid, put those feelings to one side and take positive action to end loneliness in spite of them.

I wonder if the hyper-alert state of mind loneliness brings on may be some of the reason behind your anger towards your husband. The key for me is that you know he is a lovely man. He may be a bit clueless as to your needs, but love isn't being able to second-guess our requirements; it is to listen to them when they are voiced. And he does seem to forget, or not realise, that when you ask for family time, you mean more than just the once, so you do need to say it again and possibly often.

You also need to share how you feel, ask him when would be a good time for him to talk and share with him those difficult feelings you are having, being as specific as possible about what he could do to help. What you've told me so far does suggest he isn't great at guessing.

He's interested in sport but it isn't necessary, to be happily married, for you to share the same interests. It's fine to develop some of your own, too, as I hinted above.

I can hear you are very capable of love, you appreciate your husband despite feeling lonely with him and you love your daughter. It's time to love and accept yourself and take action to fulfil your own needs.

Really listen to those feelings of loneliness, when you have them. Don't eat them down, don't go for the short-term solution of drowning them with sugar. They are important alarm bells, telling you to take positive steps to quieten them in the long term, for your family's sake but also for you. You're worth it. 

WHAT DO YOU NEED TO ASK PHILIPPA?

Philippa would love to give you an answer to your problem, whether it's about life change, work/life balance or work issues, expectations or confidence, goals and ambitions, children or fertility, friends, frenemies, partners or relations. Email her in confidence at therapy@redmagazine.co.uk. You'll find all Philippa's past columns at Redonline.co.uk.

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Our View: Don't go on holiday without them.



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STARS

Yasmin Boland reveals what's in store for you this month

Illustration OWEN DAVEY

VIRGO

Aug 24th–Sept 22nd

The Virgo new-moon eclipse is a sure sign that not only do you need to make some big changes, but those changes are now possible. Think about what you want for yourself and the coming year. And don't second-guess yourself!



LIBRA Sept 23rd–Oct 23rd

There are big things afoot in terms of relationships. If you're saying goodbye to someone special, it's happening at the right time. Let go and look to the future, knowing that everything happens for a reason. If you need to move on from an important relationship, personal or professional, it's *the* month to cut ties.

SCORPIO Oct 24th–Nov 22nd

So here it is, Scorpio: the turnaround month you know on some level you were waiting for. The first thing to do is see if you've turned into a bit of a workaholic these past few years. There is no need for that now. Next, ask yourself what would bring you inner peace, and do some of that.

SAGITTARIUS Nov 23rd–Dec 21st

There's no way to sugar-coat it, you now have tedious, slave-driving Saturn in your sign for two years. To make the best of this, work really, really hard. On top of that, don't resent all that hard work. Also, be scrupulously honest and accept that your dreams will manifest... just (probably) not overnight.

CAPRICORN Dec 22nd–Jan 19th

If you have yet to start giving your brilliant career a good rethink, now is the time to do it. You're a Capricorn; achievement is in your blood. But take a moment to ask yourself, is there something in your personal life that's stopping you from achieving the heady heights you dream of? It's time to fix that.

AQUARIUS Jan 20th–Feb 18th

Try to stop worrying about money. In fact, the more you worry, the less of it you will have. Moreover, the eclipse and Jupiter in your money zone augur super-well for your financial future. Unless you just can't even begin to see a positive path for you and your earnings? In which case, you have some work to do.

PISCES Feb 19th–Mar 20th

Your love life can improve under current planetary cycles. If you're wondering if and when that cosmic promise is going to make good, it could start as early as this month. Single? Mingle. Seriously. Coupled? Good relationships can improve now – surprise your beloved. Unhappy? Time to take action...

ARIES Mar 21st–Apr 19th

There's a full-moon eclipse in your sign this month and if you think that sounds important, you're right. It means it's well and truly time to move on from someone or something that is doing you no good. For some it's as simple as saying, 'That was the old me and *this* is the new and much-improved me.'

TAURUS Apr 20th–May 20th

Your love life is becoming much easier. Saturn, the hard-work planet, has left your love zone (after a stay that's lasted on and off since 2012). Any upsets that have happened have taught you tons about what it means to be a partner, in love and in business. Thank Saturn for the lessons and then just move on.

GEMINI May 21st–June 21st

Great teacher Saturn is now in your love zone for the coming two and a bit years. If your current relationship is floundering, it's make or break time, so decide what you want and commit to it. And if you want to break it off with a lover or business partner or otherwise-important VIP? Careful what you wish for!

CANCER June 22nd–July 22nd

It sounds boring but it's time to rethink your work/life balance. Are you giving your family/personal life enough attention? Your career might be an exciting roller-coaster but there is more to life than ambitions (obviously). Devise a balanced timetable you can stick to. It'll serve you well and make you happier.

LEO July 23rd–Aug 23rd

Great news. The new-moon eclipse in your cash zone means you can turn your finances around. Cashed up? Things can get better. Struggling? Remember money comes when we believe we have something to offer that's worth paying for. So forget about anything resembling false modesty. 🍀



SADIE FROST

The actress and producer on a piece of art that symbolises a lifelong friendship

Photographs STEPHANIE SIAN SMITH

I've always collected pop art and I love neon and brightly coloured things. My father David Vaughan, who was a psychedelic artist in the 1960s and 1970s, has influenced me enormously. When I was a little kid he'd paint murals at home in London's Primrose Hill and I was often covered head-to-toe in paint.

Everything in my house has a personal meaning. I collaborated on this 'heart in a box' with my best friend Zoe Grace – who is kind of a guerrilla street artist – as a symbol of a heart that's protected. It feels particularly poignant, because I made it with my best friend. Zoe and I have been friends since we met 25 years ago, when we modelled as teenagers. When I got pregnant with Raff and she got pregnant with her son Marley, we ended up living

together. Now, years later, our sons have become friends and are in a band together. You can't really force people to be best friends; they just kind of choose each other.

The neon light is a modern form of art, but it still symbolises the sacred heart. Sometimes in life you get hurt – if you lose a parent or you have a bad relationship you often close up emotionally. The 'heart in a box' represents protection, but also opening up to kindness, love and generosity. It's a reminder to be positive, free and open to creativity. I made it to give to my boyfriend, although I haven't got around to giving it to him yet – it's still sitting next to my bed! 

Sadie's film *Buttercup Bill* is in cinemas on September 5th. Zoe Grace's light art can be found at artelectricinc.co.uk



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